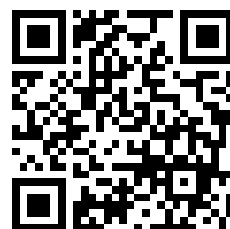

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heart: make me to love Thee more and more, more and more. _____

heart: make me to love Thee more and more, more and more. _____

lov - ing heart: make me to love Thee more and more. _____

lov - ing heart: make me to love Thee more and more. _____

poco rit. *p* *pp*

poco rit. *p* *pp*

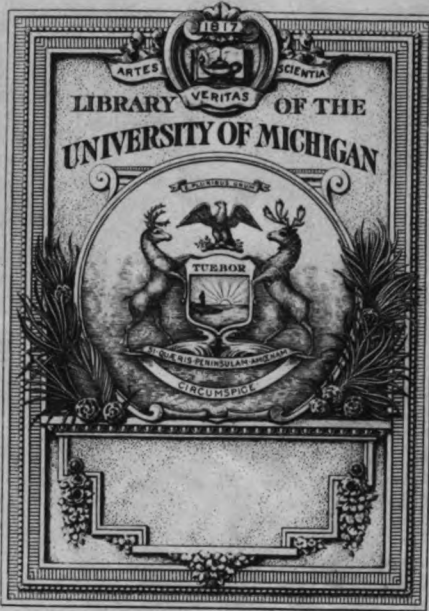
poco rit. *pp*

poco rit. *pp*

poco rit. *pp*

Via dolorosa

Edward Cuthbert Nunn



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LIGHT	do.	0	1½	LOVELY APPEAR (Soprano Solo and			
Ditto Tonic Sol-fa	do.	0	1½	Chorus)	do.	0	3
THE REPROACHES (Chorus or Quartet)	do.	0	2	Ditto Tonic Sol-fa	do.	0	1½
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FOR US THE CHRIST IS MADE A VICTIM	do.	0	2	Ditto Tonic Sol-fa	do.	0	3
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VIA DOLOROSA.

EPITOME.

CANTOR.

Let us try to picture to ourselves the meek and lowly Jesus, worn out with fatigue of body and agony of mind, taking His painful journey along the Way of Sorrows. The multitudes jeer and insult Him. Let us, with contrite hearts and tears of sorrow, accompany Him, and try to feel that all His sufferings were endured for us.

CHORAL.

From pain to pain, from woe to woe,
With loving hearts and footsteps slow,
To Calvary with Christ we go.
See how His Precious Blood
At every Station pours;
Was ever grief like His!
Was ever sin like ours!

I.

Jesus is condemned to death.

NARRATIVE.

Consider how Jesus, crowned with thorns, stands before Pilate. The Jews clamour for His death, crying "Let Him be crucified." Pilate delivers Jesus to their will.

COLLOQUY.

O Jesu, it was my sins which condemned Thee to death. With my whole heart I grieve that I have offended Thee; grant that I may never again wound Thy loving heart: make me to love Thee more and more.

II.

Jesus is made to bear His Cross.

NARRATIVE.

Consider how Jesus, bearing His Cross, goes forth along the Way of Sorrows. He carries it without a murmur, nay with joy, for by its means He is to redeem the world.

COLLOQUY.

It was the weight of my sins which Thou didst bear. With my whole heart I grieve that I should have laid such a heavy Cross on Thee. Grant that I may never more offend Thee, O my Saviour, my God.

III.

Jesus falls under His Cross.

NARRATIVE.

Consider how Jesus, bowed down by the weight of the Cross, passes on towards Calvary. He is weakened with fatigue and pain. His strength fails Him. He falls under His heavy burden.

COLLOQUY.

O Jesu, how light are my crosses compared with that which Thou didst carry for me. How do I complain of my light afflictions, yet Thou didst bear Thy sore ones uncomplainingly for my sake.

CHORAL.

From pain to pain, from woe to woe,
With loving hearts and footsteps slow,
To Calvary with Christ we go.
See how His Precious Blood
At every Station pours;
Was ever grief like His!
Was ever sin like ours!

IV.

Jesus meets His afflicted Mother.

NARRATIVE.

Consider how Jesus, still burdened with His Cross, and wounded yet more by His fall, meets His afflicted Mother. His soul is full of grief for her sorrow. The sword is piercing deep into the heart of Mary.

COLLOQUY.

O Jesu, Thou wouldst not save Thyself even this most painful meeting. It was that Thou mightest show Thy deep compassion. Have compassion upon me, I beseech Thee. Pierce my hard heart, that the love of Thee may enter in.

V.

The Cross is laid upon Simon of Cyrene.

NARRATIVE.

Consider how Jesus, feeble and pain stricken, is fainting beneath His load. The Jews fear lest He should escape from their malice by dying before the time. They lay hands, therefore, upon Simon of Cyrene, and on him they lay the Cross, that he may bear it after Jesus.

COLLOQUY.

Make me, O Jesu, like unto that Cyrenian, to bear the Cross after Thee, but willingly, not against my will.

VI.

A holy woman wipes the Face of Jesus.

NARRATIVE.

Consider how, as tradition tells, a holy woman, moved with compassion, wipes the Face of Jesus. As a reward for her piety the impression of the Sacred Countenance is said to have been left on the handkerchief.

COLLOQUY.

Alas! Thy Image, O Jesu, was impressed upon me in my Baptism, but how sadly have I defiled it by my sins.

VII.

Jesus falls the second time.

NARRATIVE.

Consider how Jesus becomes weaker every step He takes. Faintness comes over Him, and He falls to the ground a second time.

COLLOQUY.

How often, O Jesu, hast Thou pardoned me for my sins, and yet again and again have I fallen as before

CHORAL INTERLUDE.

Give Thine angels charge over me, to keep me in all Thy ways.

Hold thou up my goings in Thy paths, that my footsteps slip not.

VIII.

The women of Jerusalem weep for our Lord.

NARRATIVE.

Consider how certain holy women, seeing the sufferings of Jesus, are touched with sympathy. They openly bewail and lament Him. Jesus turns and says to them, "Daughters of Jerusalem, weep not for Me, but weep for yourselves and for your children."

COLLOQUY.

May I listen to Thy Words, O Jesu, and mourn both for Thy sufferings and for my sins which caused them.

IX.

Jesus falls the third time.

NARRATIVE.

Consider how Jesus, just before reaching the summit of the hill, falls once more. The soldiers strike Him, and goad Him with their spears. He rises, and is just able to walk to the appointed place of death.

COLLOQUY.

O Jesu, Thy love for me strengthened Thee to reach the fatal spot. Having loved Thine own that were in the world, Thou wouldst love them unto the end.

CHORAL.

From pain to pain, from woe to woe,
With loving hearts and footsteps slow,
To Calvary with Christ we go.

See how His Precious Blood
At every Station pours;
Was ever grief like His!
Was ever sin like ours!

X.

Jesus stripped of His garments.

NARRATIVE.

Consider how Jesus was roughly stripped of His garments. Torn as His Sacred Body was with scourging, the pain must have been grievous to be borne.

COLLOQUY.

O Jesu, by that suffering of Thine, grant that I may be stripped of all that is not of Thee, how closely soever it may cling to me, that to Thee alone I may give all my love.

XI.

Jesus is nailed to the Cross.

NARRATIVE.

Consider how Jesus is thrown down on the Cross lying upon the ground. It is His hard bed of death. His hands and feet are pierced, and fastened to the wood with cruel nails. Listen to His words of mercy, "Father, forgive them."

COLLOQUY.

Thus, O Jesu, dost Thou now plead for me, "Father, forgive him," even though I do know what I do—that by sin I crucify the Son of God afresh, and put Him to an open shame.

XII.

Jesus dies upon the Cross.

NARRATIVE.

Consider how Jesus, after hanging for these hours in patient agony on the Cross, commits His Spirit into His Father's hands. He bows His head and dies.

COLLOQUY.

O Jesu, who in love hast died for me, may I die in Thee. Be with me in my agony, and suffer me not in my last hour for any pains of death to fall from Thee.

XIII.

Jesus is taken down from the Cross.

NARRATIVE.

Consider how Joseph of Arimathea, having obtained leave from Pilate, takes the Sacred Body from the Cross. The holy women tearfully wipe that placid Face. See how carefully they draw out the nails and remove the crown of thorns—how tenderly they lay Him on the ground.

COLLOQUY.

O Jesu, may I in spirit receive Thy Crucified Body into my arms. Pierce my heart with sorrow, and teach me to love Thee more, the more I gaze on Thee.

XIV.

Jesus is laid in the sepulchre.

NARRATIVE.

Consider how the faithful women perform the last sad rites of burial. His mother imprints the last kiss. The tomb is closed. They depart, all but broken-hearted, to their homes.

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VIA DOLOROSA.

EPITOME.

E. Cuthbert Nunn.

Andante. ♩ = 69.

Baritone Solo. *p*

Let us try to picture to our-

Organ. *p* Sw. Reed.

Man.

- selves the meek and low - ly Je - sus, worn out with fatigue of bo - dy

Reed in

and a - go - ny of mind, taking His pain - ful journey a - long the Way of

ten.

13385

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Sor - rows. The mul - titudes jeer and in -

Ped.

-sult Him. Let us, with con - trite hearts and

f *p*

tears of sor - row, ac - com - pa - ny Him, and try to

Man.

feel that all His sufferings were en - dured for us.

A CHORAL.

♩ = 72. *p* *pp* *p*

Voices only. From pain to— pain,— from woe to— woe, With

p *pp* *p*

lov - ing hearts— and foot - steps slow, To Cal - va - ry with

See how His Precious Blood At

pp

See how His Precious Blood At

Christ we go. See how His Precious Blood At eve - ry Sta - tion

pp

ppp rall.

pours; Was e - ver grief like His! Was e - ver sin like ours!

ppp rall.

JESUS IS CONDEMNED TO DEATH.

Moderato. ♩=100. Solo.

Con - sider how Je - sus, crowned with

p Sw. Reed.

Man.

thorns, stands before Pi - late. The Jews clamour for His

death, cry - ing "Let Him be cru - ci - fied."

f

p

Pi - late de - liv - ers Je - sus to their will.

p

B Andante.

Soprano.

CHORUS.

pp O Je - su, it was my sins which condemned Thee to

pp O Je - su, it was my sins which condemned Thee to

pp O Je - su, it was my sins which condemned Thee to

pp O Je - su, it was my sins which condemned Thee to

O Je - su, it was my sins which condemned Thee to

B Andante. ♩ = 69.

pp *Voices alone.*

death. With my whole heart I grieve that I have of - fend - ed Thee;

death. With my whole heart I grieve that I have of - fend - ed Thee;

death. With my whole heart I grieve that I have of - fend - ed Thee;

death. With my whole heart I grieve that I have of - fend - ed Thee;

p

p dolce *3*

Grant that I may never again wound Thy lov - - ing

p dolce *3*

Grant that I may never again wound Thy lov - - ing

p dolce *3*

Grant that I may never again wound Thy

p dolce *3*

Grant that I may never again wound Thy

Ped.

poco rit. *p* *pp*

heart: make me to love Thee more and more, more and more. —

poco rit. *p* *pp*

heart: make me to love Thee more and more, more and more. —

poco rit. *p* *pp*

lov - ing heart: make me to love Thee more and more. —

poco rit. *p* *pp*

lov - ing heart: make me to love Thee more and more. —

poco rit. *p* *pp*

JESUS IS MADE TO BEAR HIS CROSS.

In modo d'una marcia funebre. ♩ = 76.

p Sw. Reed.

Man. Ped.

The piano introduction consists of two systems of music. The first system features a melody in the right hand with a 'Sw. Reed.' (Soprano Reed) effect, marked *p*. The left hand provides a steady accompaniment. The second system continues the accompaniment with a 'Man.' (Mantle) and 'Ped.' (Pedal) marking.

The piano accompaniment for the first system, consisting of two systems of music. The right hand plays chords and single notes, while the left hand provides a steady accompaniment.

Solo. *p*

Consider how Je-sus, bearing His Cross, goes

p *pp*

The second system of the hymn features a vocal line (Solo. *p*) and piano accompaniment. The piano part includes markings for *p* and *pp*.

forth a-long the Way of Sor - rows. He car-ries it with - out a murmur,

The third system of the hymn continues the vocal and piano accompaniment. The piano part includes markings for *p* and *pp*.

nay— with joy, for by its means He is to re-deem the world.

CHORUS.

It was the weight of my sins which Thou didst bear.

It was the weight of my sins which Thou didst bear.

It was the weight of my sins which Thou didst bear.

It was the weight of my sins which Thou didst bear.

With my whole heart I grieve that

With my whole heart I grieve that

With my whole heart I grieve that

With my whole heart I grieve that

With my whole heart I grieve that

pp

I should have laid such a hea - vy Cross on Thee. Grant that I may

pp

I should have laid such a hea - vy Cross on Thee. Grant that I may

pp

I should have laid such a hea - vy Cross on Thee. Grant that I may

pp

I should have laid such a hea - vy Cross on Thee. Grant that I may

nev - er more of - fend Thee, O my Sa - viour, my God. —

nev - er more of - fend Thee, O my Sa - viour, my God. —

nev - er more of - fend Thee, O my Sa - viour, my God. —

nev - er more of - fend Thee, O my Sa - viour, my God. —

pp

attacca

JESUS FALLS UNDER HIS CROSS.

Listesso tempo.

Solo. *P*

Con-sid-er how Je-sus, bowed down by the weight of the

Cross, passes on towards Cal-vary. He is weakened with fa-tigue and pain.

His strength fails Him. He falls under His hea-vy burden.

CHORUS.

O Je-su, how light are my crosses compared with that which Thou didst

O Je-su, how light are my crosses compared with that which Thou didst

O Je-su, how light are my crosses compared with

O Je-su, how light are my crosses compared with

Gt soft 8 ft coup. to Sw.

Ped.

carry for me. How do I complain — of my light af-flictions, yet

carry for me. How do I complain — of my light af-flictions, yet

that which Thou didst carry for me. How do I com - plain — of my light af -

that which Thou didst carry for me. How do I com - plain — of my light af -

Thou didst bear Thy sore ones un-complainingly for my sake. *p* *pp*

Thou didst bear Thy sore ones un-complainingly for my sake. *p* *pp*

-flic-tions, yet Thou didst bear Thy sore ones un-complainingly for my sake. *p* *pp*

-flic-tions, yet Thou didst bear Thy sore ones un-complainingly for my sake. *p* *pp*

attacca

CHORAL.

♩ = 72. *p* *pp* *p*

Voices only. From pain_ to_ pain,— from woe to_ woe, With

p *pp* *p*

lov - ing hearts and foot - steps slow, To Cal - va - ry with

See how His Precious Blood At

pp

See how His Precious Blood At

Christ we go. See how His Precious Blood At eve - ry Sta - tion

pp

ppp rall.

pours; Was e - ver grief like His! Was e - ver sin like ours!

ppp rall.

JESUS MEETS HIS AFFLICTED MOTHER.

L'istesso tempo.

Solo. *p*

Con - sid - er how Je - sus, still bur - dened with His

p

Ped.

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest followed by a series of eighth and quarter notes. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note bass line and chords in the right hand. A piano dynamic marking 'p' is present in the piano part, and a 'Ped.' (pedal) marking is at the end of the system.

Cross, and wounded yet more by His fall, meets His af -

This system contains the second two staves of music. The vocal line continues with a half note followed by eighth notes. The piano accompaniment continues with similar harmonic support. The system ends with a fermata over a half note in the vocal line.

- flict - - ed Moth - er. His soul is full of grief for her

This system contains the third two staves of music. The vocal line has a fermata over a half note before the final phrase. The piano accompaniment provides harmonic support throughout the system.

sor - row. The sword is piercing deep into the heart of Ma - ry.

3

This system contains the final two staves of music. The vocal line includes a triplet of eighth notes marked with a '3' and a bracket. The piano accompaniment concludes the piece with a final chord. The system ends with a double bar line.

E Con molto tenerezza.

Soprano I.

CHORUS.

Soprano II.

E Con molto tenerezza. ♩ = 66.

O — Je - su, Thou wouldst not save Thyself even this

O — Je - su, Thou wouldst not save Thyself even this

most pain - ful meet-ing. It was that Thou mightest show Thy deep com -

most pain - ful meet-ing. It was that Thou mightest show Thy deep com -

- pas - sion. Have com - passion up-on me, I be - seech Thee.

- pas - sion. Have com - passion up-on me, I be - seech Thee.

Pierce my hard heart that the love of Thee may en - ter in. —

Pierce my hard heart that the love of Thee may en - ter in. —

THE CROSS IS LAID UPON SIMON OF CYRENE.

Adagio. ♩ = 50.

Solo. *p*

Consider how Je - sus, feeble and pain stricken, is fainting beneath His

Sw. *p*

Man.

mf *accel.*

load. The Jews fear lest He should escape from their malice by dy-ing be -

accel.

f Tempo I?

-fore the time. They lay hands, therefore, up-on Si - mon of Cy -

Tempo I?

f

Ped.

p *dolce*

-re-ne, and on him they lay the Cross, that he may bear it af - ter

p

Man.

F Poco più mosso.

CHORUS.

Je - sus.

Tenors. *p* *cresc.*

Basses. Make me, O Je - su, make me, O Je - su, *cresc.*

Make me, O Je - su,

F Poco più mosso. ♩ = 69.

like unto that Cy-re-nian to bear the Cross after Thee, but will-ing-ly, *mf*

like unto that Cy - re-nian to bear the Cross after Thee, but *mf*

mf

Ped.

not against my will, not against my will. *pp rall.*

will-ing-ly, not against my will, not against my will. *pp rall.*

pp rall.

* A HOLY WOMAN WIPES THE FACE OF JESUS.

Andante con mesto. $\text{♩} = 48$.

Solo. p

Con - sid - er how, as tra - di - tion tells,

pp Sw. Oboe with Tremulant.

a ho - ly woman, moved with compassion, wipes the face — of Je - sus.

As a re - ward — for her pi - e - ty the im - pres - sion of the Sa - cred

Coun - tenance is said to have been — left — on the handkerchief.

* This station is generally supposed to have been added at a later date. It has been included for the sake of completeness, but may be omitted.

13385

CHORUS.

G

pp A - las! A - las! *p* Thy

pp A - las! A - las! *p* Thy

pp A - las! A - las! *p* Thy

pp A - las! A - las! *p* Thy

G

pp Ped.

Im - - age, O Je - - su, was im - pressed up - on

Im - - age, O Je - - su, was im - pressed up - on

Im - - age, O Je - - su, was im - pressed up - on

Im - - age, O Je - - su, was im - pressed up - on

me in my Baptism, but how sad -

me in my Baptism, but how sad -

me in my Baptism, but — how — sad -

me in my Baptism, but ————— how — sad -

Voices alone.

pp

-ly have I — de-filed it by my sins! —

pp

-ly have I — de-filed it by my sins! —

pp

-ly have I — de-filed it by my sins! —

pp

-ly have I — de-filed it by my sins! —

pp

JESUS FALLS THE SECOND TIME.

Alla marcia. $\text{♩} = 76$.

Con-sider how Je-sus becomes
weaker every step He takes. Faintness comes
o-ver Him, and He falls to the ground a second time.

p
Ped.

fp
Man.

CHORUS.

p dolce
How often, O Je - su, how often hast Thou pardoned me—
p dolce
How often, O Je - su, how often hast Thou pardoned me—
p dolce
How often, O Je - su, how often hast Thou pardoned me— for my
p dolce
How often, O Je - su, how often hast Thou pardoned me— for my

Gt soft 8 ft coup. to Sw.
Ped.

for my sins, and yet a - gain and again have I

for my sins, and yet a - gain and again have I

sins, and yet a - gain and again have I fall-en, a -

sins, and yet a - gain and again have I fall-en, a -

fallen, a - gain have I fallen as be - fore, as be - fore.

fallen, a - gain have I fallen as be - fore, as be - fore.

-gain have I fallen as be - fore, as be - fore.

-gain have I fallen as be - fore, as be - fore.

p Sw. Voix Celestes.

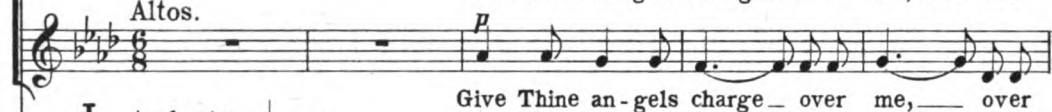
I CHORAL INTERLUDE.

Andante.

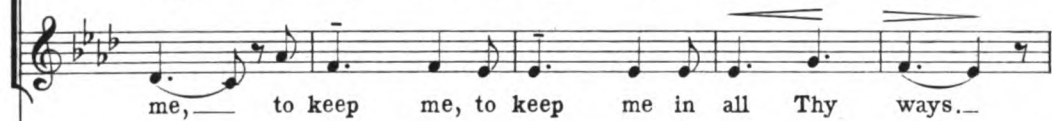
Sopranos.



Altos.



I Andante. ♩ = 58.



Tenors.



Basses.



Soprano. **J**

Hold Thou up my

slip not, hold Thou up,

slip not, hold Thou up,

J

Man.

go - ings in Thy paths, that my foot - steps slip not.

Alto. **f**

Hold my go - ings that my foot - steps slip not.

hold Thou up my go - ings that my foot - steps slip not,

hold Thou up my go - ings that my foot - steps slip not,

f

Ped.

pp Give Thine an-gels charge o-ver me, o-ver me, to keep me, to

pp Give Thine an-gels charge o-ver me, o-ver me, to keep me, to

p hold Thou up my go-ings in Thy paths, that my

p hold Thou up my go-ings in Thy paths, that my

pp

keep me in all Thy ways. Give Thine an - gels,
 keep me in all Thy ways. Give Thine an - gels,
 foot - steps slip not. Give Thine
 foot - steps slip not. Give Thine

K

give Thine an - gels, give Thine an - gels charge o - ver me, —
 give Thine an - gels, give Thine an - gels charge o - ver me, —
 an - gels, give, give Thine an - gels charge o - ver me, —
 an - gels, give, give Thine an - gels charge o - ver me, —

pp

pp to keep me in all Thy ways. —
pp to keep me in all Thy ways. —
pp to keep me in all Thy ways. —
pp to keep me in all Thy ways. —

Voices alone

THE WOMEN OF JERUSALEM WEEP FOR OUR LORD.

Andante. $\text{♩} = 69$.

Solo.



Con - si - der how cer - tain ho - ly wo - men, see - ing the

Sw. Ob.

Man.

suf - fer - ings of Je - sus, are touched with sym - pa - thy. They

o - pen - ly be - wail and la - ment Him. Je - sus turns and says to them

Adagio. $\text{♩} = 56$.
*dolciss.**p*

"Daugh - ters of Je - ru - sa - lem, weep not for Me, weep — not for

p Sw.

Ped.

Me, — but weep — for yourselves and for your chil — — dren.

Daugh - ters of Je - ru - sa - lem, weep for yourselves, weep for yourselves and your

chil - - - dren, weep not for Me, weep not for Me, not for

Man.

Me, — Daugh - ters of Je - ru - sa - lem, —

May I lis - ten to Thy Words, may I lis - ten, O

May I lis - ten to Thy Words, may I lis - ten, O

May I lis - - - ten,

May I lis - ten to Thy Words, O

Ped. *pp*

weep not for Me, weep not for Me, but *cresc.*
 Je - - - su, and mourn both for Thy *cresc.*
 Je - - - su, and mourn both for Thy *cresc.*
 may I lis-ten to Thy Words, and mourn both for Thy *cresc.*
 Je - - - su, and mourn both for Thy

weep for your-selves and for your chil - - - dren,
 suf - fer-ings and for my sins which caused them, *pp.*
 suf - fer-ings and for my sins which caused them, *pp.*
 suf - fer-ings and for my sins which *pp.*
 suf - fer-ings and for my sins which *pp.*

cresc. *f*

weep not for Me, weep not for Me, weep for your-

mourn, and mourn for my sins, for my

mourn, and mourn for my sins, for my

caused them, mourn, and mourn for my sins, for my

caused them, mourn, and mourn for my sins, for my

cresc. *f* *dim.*

rall.

-selves and for your chil- dren."

rall. *pp*

sins which caused them.

rall. *pp*

sins which caused them.

rall. *pp*

sins which caused them.

rall. *pp*

sins which caused them.

Solo.

colle voci *pp*

pp Sw. Voix Celestes

Man. Ped.

IX.

JESUS FALLS THE THIRD TIME.

Alla marcia. ♩ = 76. Solo. p

Con-si-der how Je-sus, just before reaching the

p

Ped.

Much faster. ♩ = 120.

summit of the hill, falls once more. The soldiers

sfp

Man.

ff strike Him, and goad Him with their spears. *Tempo I?* He ri - ses, and is

ff *sf* *p*

Ped.

M

just a-ble to walk to the ap-pointed place of death.

pp

CHORUS.

p dolce
 O Je - su, Thy love for me — strength - ened Thee to reach the

p dolce
 * O Je - su, Thy love for me — strength - ened

p dolce
 O Je - su, Thy love for me — strength - ened Thee to reach the

p dolce
 O Je - su, Thy love for me — strength - ened

G! soft 8! coup. to Sw.

fa - tal spot. Hav - ing loved Thine own — that were in the world, Thou

Thee to reach the fa - tal spot. Having loved Thine own — that were in the

fa - tal spot. Hav - ing loved Thine own — that were in the world, Thou

Thee to reach the fa - tal spot. Having loved Thine own — that were in the

pp
 — wouldst love them un - to the end, — un - to the end. *pp*

world, Thou — would - est love them un - to the end, un - to the end. *pp*

pp
 — wouldst love them un - to the end, — un - to the end. *pp*

world, Thou — would - est love them un - to the end, un - to the end. *pp*

* Some of the boys might sing with the Altos to the end of this number.

attacca.

CHORAL.

♩ = 72. *p* *pp* *p*

Voices only. From pain_ to_ pain, _ from woe to_ woe, With

p *pp* *p*

lov - ing hearts and foot - steps slow, To Cal - va - ry with

See how His Precious Blood At

pp

See how His Precious Blood At

Christ we go. See how His Precious Blood At eve - ry Sta - tion

pp

ppp rall.

pours; Was e - ver grief like His! Was e - ver sin like ours!

ppp rall.

X.

JESUS STRIPPED OF HIS GARMENTS.

Andante. $\text{♩} = 72$.

Solo.

p Con - si - der how Je - sus was rough-ly stripped of His

mf

Man.

f gar - ments. Torn as His Sa - cred Bo - dy was with scourg - ing,

f

p the pain must have been grievous to be borne.

p

N Adagio.

p Je - su, by that suffering of Thine grant that I may be stripped of

p Je - su, by that suffering of Thine grant that I may be stripped of

p Je - su, by that suffering of Thine grant that I may be stripped of

p O Je - su, by that suffering of Thine grant that I may be stripped of

N Adagio. $\text{♩} = 56$.

p Voices alone

all that is not of Thee, how close-ly so - ev - er it may cling to

all that is not of Thee, how close-ly so - ev - - - er it may cling to

all that is not of Thee, how close-ly so - ev - - - er it may cling to

all that is not of Thee, how close-ly it cling to

O Con anima. *mf*

me, that to Thee — a-lone I may give all my love, —

me,

me, that to Thee — a-lone I may

me, that to Thee — a-lone I may

O Con anima. $\text{♩} = 72$.

Organ *mf*

Ped.

that to Thee a-lone I may give, — to

that to Thee a-lone I may give, — to

give all my love, — that to Thee a-lone I may give, — to

give all my love, — that to Thee a-lone I may give, — to

Man.

The musical score is for a piece titled "Thee alone, to Thee alone". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "Tempo I?". The score includes dynamic markings such as "accel." (accelerando) and "ff" (fortissimo). The lyrics are "Thee a - lone, to Thee a - lone_ I may give_ all my". The piano part includes a "Ped." (pedal) marking at the end.

love, all my love.

love, all my love.

love, all my love.

love, all my love.

p Sw.

Ped.

Man.

attacca

XI.

JESUS IS NAILED TO THE CROSS.

Poco meno mosso. $\text{♩} = 69$.

Solo. *p*

Con - si - der how Je - - sus is thrown down on the

Cross ly-ing up-on the ground. It is His hard bed of death. His

b7

accel. *f a tempo*

hands and feet are pierced, and fas-tened to the wood with cru-el nails,

accel. *f a tempo*

Adagio. ♩ = 52. *pp dolciss.*

p *rall.* - - - *pp*

Lis-ten, lis-ten to His words of mer-cy, "Fa-ther, for-give them,

p *rall.* - - - *pp*

P

Fa-ther, for-give them."

pp

"Fa-ther, for-

CHORUS.

pp

Thus, O Je - su, dost Thou now plead for me,

pp

Thus, O Je - su, dost Thou now plead for me,

P

Ped.

sempre pp

- give him, Fa - ther, for-give him," that by sin I cru-ci-fy the

pp

that by sin I cru-ci-fy the

ev-en though I do know what I do -

ev-en though I do know what I do -

Son of God a-fresh, and put Him to an o - pen shame.

Son of God a-fresh, and put Him to an o - pen shame.

"Fa- -ther, for-give him."

pp

"Fa- -ther, for-give him."

attaca.

XII. JESUS DIES UPON THE CROSS.

L'istesso tempo.

Solo. *p simply*

Con - si - der how Je - sus, af - ter hang - ing for these hours

Man.

in pa - tient a - go - ny on the Cross, com - mits His

Spi - rit in - to His Fa - ther's hands. He bows His

head, and dies.

Ped.

pp

O Jesu, Who in love hast died for me, may I die in Thee.

pp

O Jesu, Who in love hast died for me, may I die in Thee.

pp

O Jesu, Who in love hast died for me, may I die in Thee.

pp

O Jesu, Who in love hast died for me, may I die in Thee.

pp

The piano accompaniment consists of a grand staff with treble and bass clefs, featuring sustained chords and a melodic line in the right hand.

Be with me in my agony, and suffer me
not in my last hour for any pains of death to fall from Thee.—

Be with me in my agony, and suffer me
not in my last hour for any pains of death to fall from Thee.—

Be with me in my agony, and suffer me
not in my last hour for any pains of death to fall from Thee.—

Be with me in my agony, and suffer me
not in my last hour for any pains of death to fall from Thee.—

The piano accompaniment continues with a grand staff, providing harmonic support for the vocal lines with sustained chords and a moving bass line.

XIII. JESUS IS TAKEN DOWN FROM THE CROSS.

Moderato. ♩=88. Solo.

Con - si - der how Jo - seph of A - ri - ma -

p Sw. Reed. Man.

- the - a, having obtained leave from Pi - late, takes the Sa - cred

Bo - dy from the Cross. The ho - ly wo - men tear - fully

Solo. both hands on Sw.

Ped.

wipe that pla - cid Face. — See how care - ful - ly they draw out the

The musical score is written for a voice and piano. It consists of three systems of music. The first system begins with a vocal line in G major, 4/4 time, marked 'Moderato. ♩=88.' and 'Solo.' The piano accompaniment features a 'p' (piano) dynamic, 'Sw. Reed.' (swallow reed) effect, and 'Man.' (manic) articulation. The lyrics are 'Con - si - der how Jo - seph of A - ri - ma -'. The second system continues the vocal line with lyrics '- the - a, having obtained leave from Pi - late, takes the Sa - cred'. The piano accompaniment continues with a similar texture. The third system begins with a new tempo and mood: 'Con molto tenerezza. ♩=66.' The vocal line is marked 'Solo.' and the piano accompaniment has 'both hands on Sw.' (both hands on swallow reed). The lyrics are 'Bo - dy from the Cross. The ho - ly wo - men tear - fully'. The system concludes with the lyrics 'wipe that pla - cid Face. — See how care - ful - ly they draw out the'.

nails and re - move the crown of thorns - how

ten - der - ly they lay Him on the ground.

CHORUS.

R Molto adagio. *pp*

O Je - su, may I in spi - rit re - ceive Thy

pp

O Je - su, may I in spi - rit re - ceive Thy

pp

O Je - su, may I in spi - rit re - ceive Thy

pp

O Je - su, may I in spi - rit re - ceive Thy

R Molto adagio. $\text{♩} = 56$.

S Poco più mosso.

P

Cru-ci-fied Bo-dy in-to my arms._____ Pierce my heart with

P

Cru-ci-fied Bo-dy in-to my arms._____ Pierce my heart with

P

Cru-ci-fied Bo-dy in-to my arms._____ Pierce my

P

Cru-ci-fied Bo-dy in-to my arms._____ Pierce my

S Poco più mosso.

sor - - row, pierce my heart with sor - - row, and

sor - - row, pierce my heart with sor - - row, and

heart with sor - - row, and teach me to love Thee more,

heart with sor - - row, and teach me to love Thee more,

teach me to love Thee more, teach me to love Thee more, the____

teach me to love Thee more, teach me to love Thee more, the

f teach me to love Thee more, the____ more____

f teach me to love Thee more, the____ more____

f

more____ I____ gaze on Thee,____

more I gaze on Thee,____

____ I gaze on Thee,____

____ I gaze on Thee,____

ff

S Poco più mosso.

P

Cru-ci-fied Bo-dy in-to my arms._____ Pierce my heart with

P

Cru-ci-fied Bo-dy in-to my arms._____ Pierce my heart with

P

Cru-ci-fied Bo-dy in-to my arms._____ Pierce my

P

Cru-ci-fied Bo-dy in-to my arms._____ Pierce my

S Poco più mosso.

sor - row, pierce my heart with sor - row, and

sor - row, pierce my heart with sor - row, and

heart with sor - row, and teach me to love Thee more,

heart with sor - row, and teach me to love Thee more,

teach me to love Thee more, teach me to love Thee more, the____

teach me to love Thee more, teach me to love Thee more, the

f teach me to love Thee more, the____ more____

f teach me to love Thee more, the____ more____

f

more____ I____ gaze on Thee,____

more I gaze on Thee,____

____ I gaze on Thee,____

____ I gaze on Thee,____

ff

the more I gaze on

the more I gaze on

the more I gaze on

the more I gaze on

p

This system contains four vocal staves and a piano accompaniment. Each vocal staff begins with a piano (*p*) dynamic marking. The lyrics 'the more I gaze on' are written below each vocal staff. The piano accompaniment is in the grand staff (treble and bass clefs) and features a series of chords in the right hand and a simple bass line in the left hand.

Thee.

Thee.

Thee.

Thee.

pp

This system continues the musical piece with four vocal staves and a piano accompaniment. Each vocal staff begins with a pianissimo (*pp*) dynamic marking. The lyrics 'Thee.' are written below each vocal staff. The piano accompaniment continues with chords and a bass line, maintaining the *pp* dynamic.

XIV. JESUS IS LAID IN THE SEPULCHRE.

45

♩=58. *p*

Con - si-der how the faithful women perform the last sad rites of

bu-ri-al. His mother imprints the last kiss. The tomb is closed. They de-

pp *Sw. Ob. sfp* *Man.* *Ped.*

- part, all but bro-ken - heart - ed, to their homes.

Alla marcia. ♩=69.
G! soft & f!

Ped 16 & 8 f!

Sw. Voix Celeste
poco rit. pp

with Tremulant.

pp ppp

Q₄

	Four Voices	Four Voices	Choir Club
J. S. BACH (continued).			
O TEACH ME, LORD, MY DAYS TO NUMBER	1/0	—	—
PASSION (St. JOHN)	2/0	2/6	4/0
PASSION (St. MATTHEW)	2/0	2/6	—
Ditto ditto (Abridged, as used at St. Paul's)	1/6	2/0	—
Ditto ditto CHORUSES (Sol-FA, 1/0)	—	—	—
PRaise OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—
PRaISE THOU THE LORD, JERUSALEM ...	1/0	—	—
SAGES OF SHEBA, THE	1/0	—	—
SING YE TO THE LORD (Motet) (Sol-FA, 1/0)	1/0	—	—
SLEEPERS, WAKE (Sol-FA, 0/6)	1/0	—	—
SPIRIT ALSO HELPETH US, THE (Motet) ...	1/0	—	—
STRIKE, THOU HOUR SO LONG EXPECTED	1/0	—	—
STRONGHOLD SURE (Sol-FA, Choruses only, 0/6)	1/0	—	—
THERE IS NOUGHT OF SOUNDNESS	1/0	—	—
THOU GUIDE OF ISRAEL	1/0	—	—
WATCH YE, PRAY YE	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—
GRANVILLE BANTOCK.			
THE FIRE-WORSHIPPERS	2/6	—	—
J. BARNBY.			
KING ALL GLORIOUS (Sol-FA, 0/1½)	0/6	—	—
LORD IS KING (97th Psalm) (Sol-FA, 1/0) ...	1/6	2/0	—
REBEKAH (Sol-FA, 0/9)	1/0	1/6	2/6
LEONARD BARNES.			
BRIDAL DAY	2/6	—	4/6
J. F. BARNETT.			
ANCIENT MARINER (Sol-FA, 2/0)	3/6	4/0	5/0
PARADISE AND THE PERI	4/0	—	6/0
RAISING OF LAZARUS	6/8	—	9/0
WISHING BELL (Female voices) (Sol-FA, 1/0)	2/6	—	—
MARMADUKE BARTON.			
MASS IN A MAJOR (For Advent and Lent)...	1/0	—	—
ARNOLD BAX.			
FATHERLAND	1/0	—	—
BEETHOVEN.			
CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—
CHORAL FANTASIA (Sol-FA, 0/3)	1/0	—	—
CHORAL SYMPHONY	2/6	—	—
Ditto VOCAL PORTION (Sol-FA, 0/6) ...	1/6	—	—
COMMUNION SERVICE, IN C	1/8	—	3/0
ENGEDI, OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6
MASS, IN C	1/0	1/6	2/6
MASS, IN D	2/0	2/6	4/0
MOUNT OF OLIVES (CHORUSES, Sol-FA, 0/6)	1/0	1/6	2/6
Ditto CHORUSES ONLY	0/6	1/0	—
PRAISE OF MUSIC	1/6	2/0	3/0
RUINS OF ATHENS (Sol-FA, 0/6)	1/6	—	—
A. H. BEHREND.			
SINGERS FROM THE SEA (Female Voices) ...	1/6	—	—
(Ditto, Sol-FA, 0/9)	—	—	—
THROUGH THE YEAR (Female Voices)	2/0	—	—
(Sol-FA, 0/9)	—	—	—
WILFRED BENDALL.			
LADY OF SHALOTT (Female voices)	1/6	—	—
(Ditto, Sol-FA, 0/8)	—	—	—
LEGEND OF BREGENZ (Female voices)	1/6	—	—
(Ditto, Sol-FA, 0/8)	—	—	—
SONG DANCES. Vocal Suite. (Female Voices) ...	1/0	—	—
(Ditto, Sol-FA, 0/6)	—	—	—
KAREL BENDL.			
WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—
SIR JULIUS BENEDICT.			
LEGEND OF ST. CECILIA (Sol-FA, 1/3)	2/6	3/0	4/0
PASSION MUSIC (from St. PETER)	1/6	—	—
ST. PETER	3/0	3/6	5/0
GEORGE J. BENNETT.			
EASTER HYMN	1/0	—	—
SIR W. STERNDAL BENNETT.			
INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—
MAY QUEEN (Sol-FA, 0/6)	1/0	1/6	2/6
Ditto CHORUSES ONLY	0/6	1/2	—
WOMAN OF SAMARIA (Sol-FA, 0/9)	1/0	1/6	3/0

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SONG OF THE WESTERN MEN	1/0	—	—	THIRD MASS, IN A (CORONATION)	1/0	1/6	2/6
HUGH BLAIR.				FOURTH MASS, IN C	1/0	1/6	2/6
BLESSED ARE THEY WHO WATCH (Advent)	1/6	—	—	E. T. CHIPP.			
HARVEST-TIDE	1/0	—	—	NAOMI	2/0	—	—
SONG OF DEBORAH AND BARAK	2/6	—	—	HAMILTON CLARKE.			
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JOSIAH BOOTH.				DRUMS AND VOICES (Operetta) (SOL-FA, 0/8)	2/0	—	—
DAY OF REST (Female voices) (SOL-FA, 0/8)	1/6	—	—	HORNPIPE HARRY (Operetta) (SOL-FA, 0/8)	2/6	—	—
RUTLAND BOUGHTON.				MISSING DUKE (Operetta) (SOL-FA, 0/8)	2/6	—	—
INVINCIBLE ARMADA	1/6	—	—	PEPIN THE PIPPIN (Operetta) (SOL-FA, 0/8)	2/6	—	—
MIDNIGHT	2/0	—	—	FREDERIC CLIFFE.			
SKELETON IN ARMOUR	2/0	—	—	NORTH-EAST WIND (SOL-FA, 0/8)	2/6	2/6	—
KATE BOUNDY.				GERARD F. COBB.			
RIVAL FLOWERS (Operetta) (SOL-FA, 0/8)	1/6	—	—	MY SOUL TRULY WAITETH	1/0	—	—
E. M. BOYCE.				SONG OF TRAFALGAR (Men's voices)	2/0	—	—
LAY OF THE BROWN ROSARY	1/6	—	—	S. COLERIDGE-TAYLOR.			
SANDS OF CORRIEMIE (Female voices)	1/6	—	—	ATONEMENT (Sacred Cantata)	3/6	4/0	5/0
(Ditto, SOL-FA, 0/8)	—	—	—	BLIND GIRL OF CASTEL-CUILLE (SOL-FA, 1/0)	2/6	3/0	—
YOUNG LOCHINVAR	1/6	—	—	BON-BON SUITE (SOL-FA, 1/0)	2/0	—	—
J. BRAHMS.				DEATH OF MINNEHAHA (SOL-FA, 1/0)	1/6	—	—
SONG OF DESTINY	1/0	—	—	ENDYMION'S DREAM	1/6	—	—
C. BRAUN.				HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0)	1/6	—	—
COUNTRY MOUSE AND THE TOWN MOUSE (Operetta) (SOL-FA, 0/8)	1/0	—	—	HIAWATHA'S HOCHZBIT	3 mark	—	—
QUEEN MAB AND THE KOBOLDS (Operetta) (SOL-FA, 0/8)	2/0	—	—	HIAWATHA'S DEPARTURE (SOL-FA, 1/0)	2/0	—	—
SIGURD	5/0	—	—	MEG BLANE (SOL-FA, 0/8)	2/0	—	—
SNOW QUEEN (Operetta) (SOL-FA, 0/8)	1/0	—	—	SCENES FROM THE SONG OF HIAWATHA	3/6	4/0	5/0
A. HERBERT BREWER.				(Ditto, SOL-FA, 2/0)	—	—	—
EMMAUS (SOL-FA, 0/8)	1/6	2/0	—	FREDERICK CORDER.			
HOLY INNOCENTS	2/0	—	—	BRIDAL OF TRIERMAIN (SOL-FA, 1/0)	2/6	—	—
O PRAISE THE LORD	1/0	—	—	SIR MICHAEL COSTA.			
O SING UNTO THE LORD (88th Psalm)	1/6	—	—	DREAM (Serenata)	1/0	—	—
SIR PATRICK SPENS (Ballad) (SOL-FA, 0/8)	1/6	—	—	H. COWARD.			
SONG OF EDEN	1/0	—	—	GARRETH AND LINET (SOL-FA, Choruses only, 1/0)	2/6	—	—
SUMMER SPORTS	1/6	—	—	STORY OF BETHANY (SOL-FA, 1/8)	2/6	3/0	—
J. C. BRIDGE.				F. H. COWEN.			
DANIEL	2/6	—	—	CHRISTMAS SCENES (Female voices) (SOL-FA, 0/8)	2/0	—	—
RESURGAM	2/6	—	—	CORONATION ODE	1/6	—	—
RUDEL	4/0	—	—	DAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	2/0	—	—
J. F. BRIDGE.				HE GIVETH HIS BELOVED SLEEP (SOL-FA, 0/8)	1/0	—	—
BALLAD OF THE CLAMPHERDOWN	1/0	—	—	JOHN GILPIN (SOL-FA, 1/0)	2/0	—	—
(Ditto, SOL-FA, 0/8)	—	—	—	ODE TO THE PASSIONS (SOL-FA, 1/0)	2/0	—	—
BOADICEA	2/6	—	—	ROSE OF LIFE (Female voices) (SOL-FA, 0/8)	2/0	—	—
CALLIRHOË (SOL-FA, 1/8)	2/6	3/6	4/0	RUTH (Oratorio) (SOL-FA, 1/8)	4/0	4/6	6/0
CRADLE OF CHRIST ("Stabat Mater Speciosa")	1/6	—	—	SLEEPING BEAUTY (SOL-FA, 1/8)	2/6	3/0	4/0
FLAG OF ENGLAND (SOL-FA, 0/8)	1/6	—	—	SONG OF THANKSGIVING	1/6	—	—
FORGING THE ANCHOR (SOL-FA, 1/0)	1/6	—	—	ST. JOHN'S EVE (SOL-FA, 1/8)	2/6	3/0	4/0
FROGS AND THE OX (Operetta) (SOL-FA, 0/8)	1/0	—	—	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/8)	2/0	—	—
HYMN TO THE CREATOR	1/0	—	—	THORGRIM (Opera)	5/0	—	7/6
INCHCAPE ROCK (SOL-FA, 0/8)	1/0	—	—	VEIL (Poem)	3/6	3/6	5/0
LOBSTER'S GARDEN PARTY (Female vv.) (Ditto, SOL-FA, 0/4)	1/0	—	—	VILLAGE SCENES (Female voices) (SOL-FA, 0/8)	1/6	—	—
LORD'S PRAYER (SOL-FA, 0/8)	1/0	—	—	WATER LILY	2/6	—	—
MOUNT MORIAH	3/0	—	—	J. W. COWIE.			
NINEVEH	2/6	3/0	4/0	VIA CRUCIS (SOL-FA, 1/0)	1/6	—	—
ROCK OF AGES (Latin and English) (SOL-FA, 0/4)	1/0	—	—	A. L. COWLEY.			
SPIDER AND THE FLY (Operetta) (SOL-FA, 0/8)	1/0	—	—	HARVEST COVENANT (SOL-FA, 1/0)	2/0	—	—
EDWARD BROOME.				J. MAUDE CRAMENT.			
HYMN OF TRUST	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—
DUDLEY BUCK.				LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—
LIGHT OF ASIA	2/0	2/6	5/0	W. CROTCH.			
EDWARD BUNNETT.				PALESTINE	2/0	2/6	5/0
OUT OF THE DEEP (130th Psalm)	1/0	—	—	FAIRY RING	2/6	—	—
T. A. BURTON.				W. G. CUSINS.			
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/8)	1/0	—	—	TE DEUM, IN B FLAT	1/6	—	—
MARTINET. Humorous Naval Cantata for Boys	1/0	—	—	FÉLICIEN DAVID.			
(Ditto, SOL-FA, 0/8)	—	—	—	DESERT (Male voices) (SOL-FA, 0/8)	1/6	2/0	3/6
TRAGEDY OF COCK ROBIN (Short Action Piece) (Ditto, SOL-FA, 0/3)	0/8	—	—	W. T. DAVID.			
YARN OF THE NANCY BELL (Cantata or School Song) (Boys' voices) (SOL-FA, 0/8)	1/0	—	—	THE BLIND MAN OF JUDAH (SOL-FA, 1/0)	2/0	2/6	—
W. BYRD.				H. WALFORD DAVIES.			
MASS FOR FOUR VOICES	2/6	—	—	EVERYMAN (founded upon the old Morality play) (SOL-FA, 2/0)	3/0	4/0	—
CARISSIMI.				HERVÉ RIEL	1/0	—	—
JEPHTHAH	1/0	—	—	HUMPTY-DUMPTY (for Children) (SOL-FA, 0/8)	1/6	—	—
				LIFT UP YOUR HEARTS (Sacred Symphony)	2/6	—	—
				NOBLE NUMBERS	2/0	—	—
				ODE ON TIME	1/0	—	—
				TEMPLE (Oratorio)	4/0	5/0	6/0
				THREE JOVIAL HUNTSMEN (Folio)	1/6	—	—

	Full Cantata	Partial Cantata	Choir Only
F. G. DOSSERT.			
COMMUNION SERVICE, IN E MINOR ...	2/0	—	—
MASS, IN E MINOR ...	5/0	—	—
T. F. DUNHILL.			
FROLICSOME HOURS (Musical Fantasy) ...	1/8	—	—
(Ditto, Sol-FA, 0/8)	—	—	—
TUBAL CAIN (Ballad) (Sol-FA, 0/8) ...	1/0	—	—
ANTONIN DVORÁK.			
AT THE FOOT OF THE CROSS (Stabat Mater) ...	2/8	3/0	4/0
(Sol-FA, 1/8)	—	—	—
COMMUNION SERVICE, IN D ...	1/8	—	—
MASS, IN D ...	1/8	—	—
PATRIOTIC HYMN ...	1/8	—	—
(Ditto, (German and Bohemian Words) ...)	3/0	—	—
REQUIEM MASS ...	5/0	6/0	7/8
SPECTRE'S BRIDE (Sol-FA, 1/8) ...	3/0	3/8	5/0
(Ditto, (German and Bohemian Words) ...)	6/0	—	—
ST. LUDMILA ...	5/0	6/0	7/8
(Ditto, (German and Bohemian Words) ...)	8/0	—	—
STABAT MATER (Latin only) (Sol-FA, 1/8) ...	2/8	3/0	4/0
A. E. DYER.			
ELECTRA OF SOPHOCLES (Male voices) ...	1/8	2/0	—
SALVATOR MUNDI ...	2/8	—	—
JOHN B. DYKES.			
LORD IS MY SHEPHERD ...	1/0	—	—
THESE ARE THEY (Sol-FA, 0/8) ...	0/8	—	—
H. J. EDWARDS.			
ASCENSION ...	2/8	—	—
EPIPHANY ...	2/0	—	—
PRAISE TO THE HOLIEST ...	1/8	—	—
RISEN LORD ...	2/8	—	—
EDWARD ELGAR.			
APOSTLES (Oratorio) ...	5/0	6/0	7/8
(Ditto, Choruses and Words of Solos only, Sol-FA, 2/8)	—	—	—
(Ditto, German Words, 8 Mark)	—	—	—
BANNER OF ST. GEORGE (Sol-FA, 1/0) ...	1/8	—	—
BLACK KNIGHT (Sol-FA, 1/0) ...	2/0	—	—
CARACTACUS (Sol-FA, Choruses only, 1/8) ...	3/8	4/0	5/0
DREAM OF GERONTIUS ...	3/8	4/0	5/0
(Ditto, Sol-FA, Choruses only, 1/8)	—	—	—
(Ditto, French Words, Prix fr. 7.50 net)	—	—	—
(Ditto, German Words, 6 Mark)	—	—	—
GO, SONG OF MINE (Chorus, Six-part) (Sol-FA, 0/8) ...	0/8	—	—
KINGDOM (Oratorio) ...	5/0	6/0	7/8
(Ditto, Choruses and Words of Solos only, Sol-FA, 2/8)	—	—	—
(Ditto, German Words, 5 Mark)	—	—	—
KING OLAF (Sol-FA, Choruses only, 1/8) ...	3/0	3/8	5/0
LIGHT OF LIFE (Lex Christi) (Sol-FA, 1/0) ...	2/8	—	—
TE DEUM AND BENEDICTUS ...	1/0	—	—
ROSALIND F. ELLICOTT.			
BIRTH OF SONG ...	1/8	—	—
ELYSIUM ...	1/0	—	—
GUSTAV ERNEST.			
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/8) ...	1/8	—	—
HARRY EVANS.			
VICTORY OF ST. GARMON (Sol-FA, 0/8) ...	1/8	—	—
A. J. EYRE.			
COMMUNION SERVICE IN E FLAT ...	1/0	—	—
T. FACER.			
MERRY CHRISTMAS (School Cantata) ...	1/0	—	—
(Ditto, Sol-FA, 0/8)	—	—	—
RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/8	—	—
(Ditto, Sol-FA, 0/8)	—	—	—
SONS OF THE EMPIRE (School Cantata) ...	1/8	—	—
(Ditto, Sol-FA, 0/8)	—	—	—
E. FANING.			
BUTTERCUPS AND DAISIES (Female voices) ...	1/8	—	—
(Ditto, Sol-FA, 0/8)	—	—	—
HENRY FARMER.			
MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0) ...	2/8	2/8	3/8
PERCY E. FLETCHER.			
ENCHANTED ISLAND (Operetta) ...	2/0	—	—
(Ditto, Sol-FA, 0/8)	—	—	—
OLD YEAR'S VISION (Operetta) (Sol-FA, 0/8) ...	1/8	—	—
TOY REVIEW (Operetta) (Sol-FA, 0/8) ...	1/8	—	—
WALRUS AND THE CARPENTER (Short Cantata for Schools) (Sol-FA, 0/4) ...	1/0	—	—
J. C. FORRESTER.			
KALENDAR (Operetta) (Sol-FA, 0/8) ...	2/0	—	—
MYLES B. FOSTER.			
ANGELS OF THE BELLS (Female voices) ...	1/8	—	—
(Ditto, Sol-FA, 0/8)	—	—	—
BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/8) ...	1/8	—	—
COMING OF THE KING (Female voices) ...	1/8	—	—
(Ditto, Sol-FA, 0/8)	—	—	—
SNOW FAIRIES (Female voices) (Sol-FA, 0/8) ...	1/8	—	—
ROBERT FRANZ.			
PRAISE YE THE LORD (117th Psalm) ...	1/0	—	—
A. M. FRIEDLÄNDER.			
MUSIC (An Ode) ...	1/8	—	—
RETURN TO ZION ...	2/8	—	—
NIELS W. GADE.			
CHRISTMAS EVE (Sol-FA, 0/4) ...	1/0	1/8	—
COMALA ...	3/0	3/8	4/0
CRUSADERS (Sol-FA, 1/0) ...	3/0	3/8	4/0
ERL-KING'S DAUGHTER (Sol-FA, 0/8) ...	1/0	1/8	2/8
PSYCHE (Sol-FA, 1/8) ...	3/8	3/0	4/0
SPRING'S MESSAGE (Sol-FA, 0/8) ...	0/8	—	—
ZION ...	1/0	1/8	2/8
HENRY GADSBY.			
ALCESTIS (Male voices) ...	4/0	—	—
COLUMBUS (Male voices) ...	3/8	—	—
LORD OF THE ISLES (Sol-FA, 1/8) ...	2/8	—	—
F. W. GALPIN.			
YE OLDE ENGLYSHE PASTYMES (Female voices) ...	1/8	—	—
G. GARRETT.			
HARVEST CANTATA (Sol-FA, 0/8) ...	1/0	—	—
SHUNAMMITE ...	3/0	—	—
TWO ADVENTS ...	1/8	—	—
A. R. GAUL.			
AROUND THE WINTER FIRE (Female voices) ...	2/8	—	—
(Ditto, Sol-FA, 0/8)	—	—	—
ELFIN HILL (Female voices) ...	2/0	—	—
HARE AND THE TORTOISE (Sol-FA, 0/8) ...	1/0	—	—
HOLY CITY (Sol-FA, 1/0) ...	2/8	3/0	4/0
ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/8	3/0	4/0
JOAN OF ARC (Sol-FA, 1/0) ...	2/8	3/0	4/0
LEGEND OF THE WOOD (Female) (Sol-FA, 0/8) ...	1/0	—	—
PASSION SERVICE ...	2/8	3/0	4/0
PRINCE OF PEACE (Sol-FA, 1/0) ...	2/8	3/0	4/0
RUTH (Sol-FA, 0/8) (Choruses only, 1/0) ...	2/0	2/8	4/0
SONG OF LIFE (Ode to Music) (Sol-FA, 0/8) ...	1/0	—	—
TEN VIRGINS (Sol-FA, 1/0) ...	2/8	3/0	4/0
TOILERS OF THE DEEP (Female voices) ...	2/0	—	—
UNA (Sol-FA, 1/0) ...	2/8	3/0	4/0
UNION JACK (Union Song with Actions) ...	0/8	—	—
FR. GERNSHEIM.			
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/0	—	—
E. OUSELEY GILBERT.			
SANTA CLAUS AND HIS COMRADES (Operetta) ...	2/0	—	—
(Ditto, Sol-FA, 0/8)	—	—	—
F. E. GLADSTONE.			
PHILIPPI ...	2/8	—	—
GLUCK.			
ORPHEUS (CHORUSES ONLY, Sol-FA, 1/0) ...	3/8	—	—
Ditto (ACT II. ONLY) ...	1/8	—	—
Ditto (ACT II. CHORUSES ONLY) (Sol-FA, 0/8) ...	—	—	—
PERCY GODFREY.			
SONG OF THE AMAL ...	1/8	—	—
HERMANN GOETZ.			
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
NCENIA ...	1/0	—	—
WATER-LILY (Male voices) (Sol-FA, 0/8) ...	1/8	—	—
A. M. GOODHART.			
ARETHUSA ...	1/0	—	—
EARL HALDAN'S DAUGHTER ...	1/0	—	—
FOUNDER'S DAY (Ode) ...	1/8	—	—
SIR ANDREW BARTON ...	1/0	—	—
SPANISH ARMADA ...	0/8	—	—
CH. GOUNOD.			
COMMUNION SERVICE (Messe Solennelle) ...	1/8	2/0	3/0
Ditto (Troisième Messe Solennelle) ...	1/8	—	—
DAUGHTERS OF JERUSALEM (Latin, 1/0) ...	1/0	—	—
DE PROFUNDIS (English or Latin Words) ...	1/0	—	—
FAUST (Selection) (Sol-FA, 0/8) ...	1/0	—	—
GALLIA (Sol-FA, 0/4) ...	1/0	—	—
MESSE SOLENNELLE (St. CECILIA) ...	1/0	1/8	2/8
MESSE SOLENNELLE (Troisième) ...	1/8	—	—
MORS ET VITA (Latin or English Words) ...	2/8	2/0	5/0
Ditto Sol-FA (Latin and English Words) ...	1/0	—	—
Ditto Parts II. and III. ...	1/8	—	—
Ditto Parts II. and III. (English Words) ...	1/8	—	—
Ditto REQUIEM MASS ...	1/8	2/0	—
O COME NEAR TO THE CROSS (Stabat Mater) ...	0/8	—	—
OUT OF DARKNESS ...	1/0	—	—
REDEMPTION (English Words) (Sol-FA, 1/0) ...	2/8	2/0	5/0
Ditto (French Words) ...	3/4	—	—
Ditto (German Words) ...	10/0	—	—
Ditto Part I. ...	1/8	—	—
Ditto Parts II. and III. ...	each 1/0	—	—

	Page Cover.	Page Revers.	Page Gilt.
C. H. GRAUN.			
PASSION OF OUR LORD (Der Tod Jesu) ...	3/0	2/6	4/0
TE DEUM ...	2/0	2/6	4/0
ALAN GRAY.			
ARETHUSA ...	1/6	—	—
LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—
SONG OF REDEMPTION ...	1/6	—	—
WIDOW OF ZAREPHATH ...	2/0	—	—
J. O. GRIMM.			
SOUL'S ASPIRATION ...	1/0	—	—
G. HALFORD.			
PARACLETE ...	2/0	—	—
E. V. HALL.			
IS IT NOTHING TO YOU (Sol-FA, 0/3) ...	0/8	—	—
W. A. HALL.			
PRESENTATION IN THE TEMPLE ...	1/6	—	—
HANDEL.			
ACIS AND GALATEA ...	1/0	1/6	2/6
Ditto, New Edition, edited by J. Barnby (Sol-FA, 0/0) ...	1/0	1/6	2/6
ALCESTE ...	2/0	—	—
ALEXANDER BALUS ...	3/0	3/6	5/0
ALEXANDER'S FEAST ...	2/0	2/6	4/0
ATHALIAH ...	3/0	3/6	5/0
BELSHAZZAR ...	3/0	3/6	5/0
CHANDOS TE DEUM ...	1/0	1/6	2/6
CORONATION AND FUNERAL ANTHEMS ...	—	5/0	—
Or, singly:—			
LET THY HAND BE STRENGTHENED ...	0/8	—	—
MY HEART IS INDITING ...	0/8	—	—
THE KING SHALL REJOICE (Sol-FA, 0/3) ...	0/8	—	—
THE WAYS OF ZION ...	1/0	—	—
ZADOK THE PRIEST (Sol-FA, 0/1½) ...	0/8	—	—
DEBORAH ...	2/0	2/6	4/0
DETINGEN TE DEUM ...	1/0	1/6	2/6
DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—
ESTHER ...	3/0	3/6	5/0
HERCULES (CHORUSES ONLY, 1/0) ...	3/0	3/6	5/0
ISRAEL IN EGYPT, edited by Mendelssohn ...	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. ...	1/0	1/6	2/0
(Ditto, Sol-FA, 1/0) ...	—	—	—
JEPHTHA ...	2/0	2/6	4/0
OSHUA ...	2/0	2/6	4/0
UDAS MACCABEUS (Sol-FA, 1/0) ...	2/0	2/6	4/0
UDAS MACCABEUS, Pocket Edition ...	1/0	1/6	2/0
Ditto (CHORUSES ONLY) ...	0/8	1/2	—
Ditto New Edition. Edited by John E. West ...	2/0	—	—
L'ALLEGRO (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0
MESSIAH, edited by V. Novello (Sol-FA, 1/0) ...	2/0	2/6	4/0
MESSIAH, edited by E. Prout (Sol-FA, 1/0) ...	2/0	2/6	4/0
MESSIAH, edited by V. Novello, Pocket Edition ...	1/0	1/6	2/0
MESSIAH, edited by W. T. Best (Sol-FA, 1/0) ...	2/0	2/6	4/0
Ditto (CHORUSES ONLY) ...	0/8	1/2	—
NISI DOMINUS ...	1/0	—	—
O COME, LET US SING (5th Chandos Anthem) ...	1/0	—	—
ODE ON ST. CECILIA'S DAY ...	1/0	1/6	2/6
O PRAISE THE LORD (6th Chandos) (Sol-FA, 0/4) ...	1/0	—	—
O PRAISE THE LORD, YE ANGELS (Folio) ...	2/8	—	—
PASSION ...	3/0	3/6	5/0
Ditto (Abridged Edition) ...	1/0	—	—
SAMSON (Sol-FA, 1/0) ...	2/0	2/6	4/0
Ditto (CHORUSES ONLY) ...	0/8	1/2	—
SAUL (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0
SEMELE ...	3/0	3/6	5/0
SOLOMON (CHORUSES ONLY, 1/6) ...	2/0	2/6	4/0
SUSANNA ...	3/0	3/6	5/0
THEODORA ...	3/0	3/6	5/0
TRIUMPH OF TIME AND TRUTH ...	3/0	3/3	5/0
UTRECHT JUBILATE ...	1/0	—	—
ALFRED HARBOROUGH.			
CROSSING THE BAR ...	2/8	—	—
SYDNEY HARDCASTLE.			
SING A SONG OF SIXPENCE (Operetta) ...	0/8	—	—
T. M. HARDY.			
RIP VAN WINKLE (Operetta) (Sol-FA, 0/8) ...	1/6	—	—
C. A. E. HARRISS.			
PAN (A Choric Idyl) ...	2/6	—	—
SANDS OF DEE ...	1/0	—	—
JULIUS HARRISON.			
HARVEST CANTATA (Sol-FA, 0/8) ...	1/0	—	—
CHARLES HART-DAVIS.			
COURT CARD (Musical Sketch for Junior Classes) ...	1/6	—	—
(Sol-FA, 0/6) ...	—	—	—
BASIL HARWOOD.			
AS BY THE STREAMS OF BABYLON ...	1/6	—	—
INCLINA DOMINE (86th Psalm) ...	3/0	—	—
JESUS! THY BOUNDLESS LOVE TO ME ...	1/0	—	—
J. W. G. HATHAWAY.			
HOW SWEET THE MOONLIGHT SLEEPS ...	1/0	—	—
JACK HORNER'S RIDE (for Children) (Sol-FA, 0/8) ...	2/0	—	—
LEGEND OF BREGENZ ...	1/6	—	—
F. K. HATTERSLEY.			
HOW THEY BROUGHT THE GOOD NEWS ...	1/6	—	—
FROM GHENT TO AIX ...	2/6	—	—
KING ROBERT OF SICILY ...	—	—	—
HAYDN.			
CREATION (Sol-FA, 1/0) ...	2/0	2/6	4/0
CREATION, Pocket Edition ...	1/0	1/6	2/0
Ditto (CHORUSES ONLY) ...	0/8	1/2	—
INSANÆ ET VANÆ CURÆ (Latin or English) ...	0/4	—	—
MASS, IN B FLAT, No. 1 (Latin) ...	1/0	1/6	2/6
Ditto (Latin and English) ...	1/0	1/6	2/6
MASS, IN C, No. 2 (Latin) ...	1/0	1/6	2/6
MASS, IN D, No. 3 (IMPERIAL) (Latin and English) ...	1/0	1/6	2/6
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MASS, IN B FLAT, No. 16 (Latin) ...	1/6	2/0	3/0
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SEASONS (complete) ...	3/0	3/6	5/0
Each Season, singly (SPRING, Tonic Sol-fa, 6d.) ...	1/0	—	—
Ditto (CHORUSES ONLY) ...	1/0	1/6	—
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BATTISON HAYNES.			
FAIRIES' ISLE (Female voices) ...	1/6	—	—
SEA DREAM (Female voices) (Sol-FA, 0/8) ...	1/6	—	—
SEA FAIRIES (Female voices) (Sol-FA, 0/8) ...	1/6	—	—
C. SWINNERTON HEAP.			
FAIR ROSAMOND (Sol-FA, 2/0) ...	3/6	4/0	5/0
Ditto (CHORUSES ONLY) ...	1/6	—	—
EDWARD HECHT.			
ERIC THE DANE ...	3/0	—	—
O MAY I JOIN THE CHOIR INVISIBLE ...	1/0	—	—
GEORG HENSCHEL.			
OUT OF DARKNESS (130th Psalm) ...	2/6	—	—
STABAT MATER ...	2/6	—	—
TE DEUM LAUDAMUS, IN C ...	1/6	—	—
H. M. HIGGS.			
ERL KING ...	1/0	—	—
HENRY HILES.			
CRUSADERS ...	2/6	—	—
GOD IS OUR REFUGE ...	0/6	—	—
FERDINAND HILLER.			
ALL THEY THAT TRUST IN THEE ...	0/8	—	—
NALA AND DAMAYANTI ...	4/0	—	6/0
SONG OF VICTORY (Sol-FA, 0/8) ...	1/0	1/6	—
H. E. HODSON.			
GOLDEN LEGEND ...	2/0	—	—
HEINRICH HOFMANN.			
CHAMPAGNERLIED (Male voices) ...	1/6	—	—
CINDERELLA ...	2/6	—	—
MELUSINA ...	2/0	2/6	4/0
SONG OF THE NORNS (Female voices) ...	1/0	—	—
SIDNEY R. HOGG.			
NORMAN BARON ...	1/6	—	—
JOSEPH HOLBROOKE.			
BYRON (Poem) ...	1/6	—	—
C. HOLLAND.			
AFTER THE SKIRMISH ...	1/0	—	—
T. S. HOLLAND.			
KING GOLDEMAR (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
PASTORAL MEDLEY (Musical Sketch) (Sol-FA, 0/9) ...	2/0	—	—
GUSTAV VON HOLST.			
IDEA (Humorous Operetta) (Sol-FA, 0/8) ...	1/0	—	—
KING ESTMERE (Ballad) ...	2/0	—	—
HUMMEL.			
ALMA VIRGO (Latin and English) ...	0/4	—	—
COMMUNION SERVICE, IN B FLAT ...	2/0	—	4/0
Ditto, IN E FLAT ...	2/0	—	4/0
Ditto, IN D ...	2/0	—	4/0
MASS, IN B FLAT, No. 1 ...	1/0	1/6	2/6
MASS, IN E FLAT, No. 2 ...	1/0	1/6	2/6
MASS, IN D, No. 3 ...	1/0	1/6	2/6
QUOD IN ORBE (Latin and English) ...	0/4	—	—
W. H. HUNT.			
STABAT MATER ...	1/0	1/6	—
G. F. HUNTLEY.			
PUSS-IN-BOOTS (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
VICTORIA (Sol-FA, 1/0) ...	2/0	—	—
H. H. HUSS.			
AVE MARIA (Female voices) ...	1/0	—	—
F. ILIFFE.			
SWEET ECHO ...	1/0	—	—
JOHN W. IVIMEY.			
WITCH OF THE WOOD (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
W. JACKSON.			
YEAR ...	20	26	—

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
G. JACOBI.				G. A. MACFARREN.			
BABES IN THE WOOD (Operetta) (Sol-FA, 0/9)	2/0	—	—	AJAX (Greek Play) (Male voices) ...	2/0	—	—
CINDERELLA (Operetta) (Sol-FA, 1/0)	2/0	—	—	LADY OF THE LAKE ...	2/0	—	4/0
D. JENKINS.				(Ditto, Choruses only, Sol-FA, 1/0)	1/0	1/6	2/6
DAVID AND SAUL (Sol-FA, 2/0)	3/0	3/6	—	MAY-DAY (Sol-FA, 0/8)	0/6	1/0	—
A. JENSEN.				(Ditto, Choruses only) ...	1/0	—	2/6
FEAST OF ADONIS (Sol-FA, 0/8)	1/0	1/6	—	OUTWARD BOUND ...	6/0	—	—
W. JOHNSON.				SOLDIER'S LEGACY (Operetta) ...	1/6	—	—
ECCE HOMO ...	1/0	—	—	SONGS IN A CORNFIELD (Female voices)	3/0	—	4/0
H. FESTING JONES.				(Ditto, Sol-FA, 0/9)	3/0	—	4/0
KING BULBOUS (Operetta) (Sol-FA, 0/8)	2/0	—	—	ST. JOHN THE BAPTIST ...	5/0	6/0	7/6
WARWICK JORDAN.				(Ditto, Sol-FA, Choruses only, 1/0)	2/6	—	—
BLOW YE THE TRUMPET IN ZION ...	1/0	—	—	BETHLEHEM ...	1/0	—	—
N. KILBURN.				(Ditto, Act II, separately) ...	5/0	—	—
BY THE WATERS OF BABYLON ...	1/0	—	—	BRIDE (Sol-FA, 0/8) ...	5/0	—	7/6
LORD IS MY SHEPHERD (23rd Psalm)	0/8	—	—	COLOMBA (Lyrical Drama) ...	8/0	—	10/6
SILVER STAR (Female voices)	1/6	—	—	(Ditto, German Words) ...	2/0	—	—
OLIVER KING.				COTTER'S SATURDAY NIGHT (Sol-FA, 1/0)	2/6	3/0	4/0
BY THE WATERS OF BABYLON (137th Psalm) ...	1/6	—	—	DREAM OF JUBAL ...	2/6	3/0	4/0
NAIADS (Female voices) ...	1/6	—	—	(Ditto, Choruses only, Sol-FA, 1/0)	2/6	3/0	4/0
ROMANCE OF THE ROSES ...	2/6	—	—	JASON ...	1/6	—	—
SANDS O' DEE (Ballad) (Sol-FA, 0/2)	0/4	—	—	JUBILEE ODE ...	1/6	—	—
THREE FISHERS (Ballad) (Sol-FA, 0/8)	0/6	—	—	NEW COVENANT ...	1/6	—	—
J. KINROSS.				PROCESSION OF THE ARK (Choral Scene)	1/6	—	—
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/8)	1/6	—	—	(Ditto, Sol-FA, 0/9)	2/6	—	—
H. LAHEE.				ROSE OF SHARON. New Edition ...	3/0	3/6	5/0
SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/8)	1/6	—	—	STORY OF SAYID ...	5/0	—	7/6
HENRY LAWES.				TROUBADOUR (Lyrical Drama) ...	3/0	—	—
MASQUE OF COMUS ...	2/0	—	—	VENI, CREATOR SPIRITUS ...	3/6	4/0	5/0
MAX LAISTNER.				WITCH'S DAUGHTER ...	3/6	4/0	5/0
FRIAR'S MERE (Male Voices) ...	1/6	—	—	A. M. MACLEAN.			
G. F. LE JEUNE.				ANNUNCIATION ...	2/6	—	—
COMMUNION SERVICE IN C ...	2/0	—	—	C. MACPHERSON.			
FIRST MASS IN C ...	2/0	—	—	BY THE WATERS OF BABYLON (137th Psalm) ...	2/0	—	—
EDWIN H. LEMARE.				L. MANCINELLI.			
COMMUNION SERVICE IN F ...	2/6	—	—	ERO E LEANDRO (Opera) ...	5/0	—	—
'TIS THE SPRING OF SOULS TO-DAY ...	1/0	—	—	F. W. MARKULL.			
LEONARDO LEO.				ROLAND'S HORN (Male voices) ...	2/6	—	—
DIXIT DOMINUS ...	1/0	1/6	—	F. E. MARSHALL.			
F. LEONI.				PRINCE SPRITE (Female voices) ...	3/6	—	—
GATE OF LIFE (Sol-FA, 1/0) ...	2/0	—	—	CHORAL DANCES from Ditto ...	1/0	—	—
H. LESLIE.				GEORGE C. MARTIN.			
FIRST CHRISTMAS MORN ...	2/6	—	—	COMMUNION SERVICE, IN A ...	1/0	—	—
F. LISZT.				Ditto IN C ...	1/0	—	—
LEGEND OF ST. ELIZABETH ...	3/0	3/6	5/0	FESTIVAL TE DEUM IN A (Sol-FA, 0/2) ...	0/6	—	—
THIRTEENTH PSALM ...	2/0	—	—	J. MASSENET.			
C. H. LLOYD.				MANON (Opera) ...	6/0	—	8/0
ALCESTIS (Male voices) ...	1/6	—	—	J. T. MASSER.			
ANDROMEDA ...	3/0	3/6	5/0	HARVEST CANTATA ...	1/0	—	—
GLEANERS' HARVEST (Female voices) ...	1/6	—	—	J. H. MAUNDER.			
HERO AND LEANDER ...	1/6	—	—	BETHLEHEM ...	—	—	—
HYMN OF THANKSGIVING ...	2/0	—	—	OLIVET TO CALVARY (Sol-FA, 0/9) ...	1/6	2/0	—
LONGBEARDS' SAGA (Male voices) ...	1/6	—	—	PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0)	1/6	2/0	—
O GIVE THANKS UNTO THE LORD ...	1/0	—	—	SONG OF THANKSGIVING (Sol-FA, 0/9) ...	1/6	2/0	—
RIGHTEOUS LIVE FOR EVERMORE ...	1/6	—	—	T. R. MAYOR.			
ROSSALL (Ode) ...	2/0	—	—	LOVE OF CHRIST ...	1/0	—	—
SIR OGIE AND THE LADIE ELSIE ...	1/6	—	—	J. H. MEE.			
SONG OF BALDER ...	1/0	—	—	DELPHI, A LEGEND OF HELLAS (Male voices) ...	1/0	—	—
SONG OF JUDGMENT ...	2/6	3/0	4/0	HORATIUS (Male voices) ...	1/0	—	—
CLEMENT LOCKNANE.				MISSA SOLENNIS, IN B FLAT ...	2/0	—	—
ELFIN QUEEN (Female voices) ...	1/6	—	—	MENDELSSOHN.			
HARVEY LÖHR.				ANTIGONE (Male voices) (Sol-FA, 1/0) ...	4/0	—	—
QUEEN OF SHEBA (CHORUSES ONLY, 1/0) ...	5/0	—	—	AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/6) ...	1/0	—	—
W. H. LONGHURST.				ATHALIE (Sol-FA, 0/8) ...	1/0	1/6	4/0
VILLAGE FAIR (Female Voices) ...	2/0	2/6	—	AVE MARIA (Saviour of Sinners) (Double Choir) ...	1/0	—	—
ELVA LORENCE AND G. KENNEDY CHRYSTIE.				CHRISTUS (Sol-FA, 0/6) ...	1/0	—	—
TERRA FLORA (or a Peep into Flower Land, Operetta for Children) ...	2/0	—	—	COME, LET US SING (95th Psalm) (Sol-FA, 0/8) ...	1/0	—	—
C. EGERTON LOWE.				ELIJAH (Pocket Edition) ...	1/0	1/6	2/0
LITTLE BO-PEEP (Operetta). (Sol-FA, 0/4) ...	1/0	—	—	ELIJAH (Sol-FA, 1/0) ...	2/0	2/6	4/0
M. L. C. L.				(Ditto, Choruses only) ...	1/0	1/6	—
SPORTS (Operetta) ...	2/0	—	—	FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-FA, 0/2) ...	1/0	—	—
HAMISH MACCUNN.				Ditto (Male voices) (T.T.B.B.) ...	1/0	—	—
LAY OF THE LAST MINSTREL (Sol-FA, 1/6) ...	2/6	3/0	4/0	HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2) ...	1/0	—	—
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8) ...	1/0	—	—	Ditto Ditto ...	0/4	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/8) ...	1/0	—	—	HYMN OF PRAISE (Lobgesang) (Sol-FA, 0/6) ...	1/0	1/6	2/6
				Ditto (Choruses only) ...	0/6	1/0	—
				LAUDA SION (Praise Jehovah) (Sol-FA, 0/9) ...	1/0	1/6	2/6
				LORD, HOW LONG WILT THOU (Sol-FA, 0/4) ...	1/0	—	—
				LORELEY (Sol-FA, 0/6) ...	1/0	—	—
				MAN IS MORTAL (8 voices) ...	1/0	—	—
				MIDSUMMER NIGHT'S DREAM (Female voices) ...	1/0	—	—
				(Ditto, Sol-FA 0/4)	0/3	—	—
				MY GOD, WHY HAST THOU (Sol-FA, 0/4) ...	1/0	—	—
				NOT UNTO US, O LORD (115th Psalm) ...	3/0	—	—
				ŒDIPUS AT COLONOS (Male voices) ...	3/0	—	—

				Part I.	Part II.	Part III.
MEDELSSOHN (continued).						
ST. PAUL (Sol-FA, 1/0)	2/0	2/8	4/0			
Ditto (CHORUSES ONLY)	1/0	1/8				
ST. PAUL, Pocket Edition	1/0	1/8	2/0			
SING TO THE LORD (98th Psalm)	0/8	—	—			
SON AND STRANGER (Operetta)	4/0	—	—			
THREE MOTETS FOR FEMALE VOICES	1/0	—	—			
(Ditto, Sol-FA, 0/1, 0/2, and 0/2 each.)						
TO THE SONS OF ART (Male voices) (Sol-FA, 0/3)	1/0	—	—			
WALPURGIS NIGHT (Sol-FA, 1/0)	1/0	1/8	2/8			
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	—			
(Ditto, Sol-FA, 0/9)						
WHY RAGE FIERCELY THE HEATHEN	0/8	—	—			
(Sol-FA, 0/3)						
R. D. METCALFE AND A. KENNEDY.						
PRINCE FERDINAND (Operetta) (Sol-FA, 0/9)	2/0	—	—			
MEYERBEER.						
NINETY-FIRST PSALM (Latin)	1/0	—	—			
Ditto (English)	1/0	—	—			
A. MOFFAT.						
BEE QUEEN (Operetta) (Sol-FA, 0/6)	1/0	—	—			
CHRISTMAS DREAM (A Cantata for Children)	1/0	—	—			
(Ditto, Sol-FA, 0/4)						
B. MOLIQUE.						
ABRAHAM	2/0	2/8	6/0			
J. A. MOONIE.						
KILLIECRANKIE (Sol-FA, 0/8)	1/8	—	—			
WOODLAND DREAM (Female voices) (Sol-FA, 0/9)	2/0	—	—			
HAROLD MOORE.						
DARKEST HOUR (Sol-FA, 0/9)	1/8	2/0	—			
MOZART.						
COMMUNION SERVICE, IN B FLAT, No. 7	1/8	—	—			
GLORY, HONOUR, PRAISE (Sol-FA, 0/2) Third Motet	0/3	—	—			
HAVE MERCY, O LORD Second Motet	0/3	—	—			
KING THAMOS	1/0	1/8	—			
LITANIA DE VENERABILI ALTARIS (ED)	1/6	2/0	3/0			
LITANIA DE VENERABILI SACRAMENTO (B ⁵)	1/6	2/0	3/0			
MASS IN C, No. 1 (Latin and English)	1/0	1/8	2/8			
MASS, IN B FLAT, No. 7	1/0	—	—			
MASS IN G, No. 12 (Latin)	1/0	1/8	2/8			
Ditto (Latin and English) (Sol-FA, 0/9)	1/0	1/8	2/8			
Ditto (CHORUSES ONLY)	0/8	—	—			
MASS IN D MINOR, No. 15	1/0	1/8	2/8			
Ditto (Latin and English) (Sol-FA, 1/0)	1/0	1/8	2/8			
O GOD, WHEN THOU, (Sol-FA, 0/2) First Motet	0/3	—	—			
SPLENDENTE TE, DEUS First Motet	0/3	—	—			
E. MUNDELLA.						
VICTORY OF SONG (Female voices)	1/0	—	—			
JOHN NAYLOR.						
JEREMIAH	3/0	—	—			
JOSEF NEŠVERA.						
DE PROFUNDIS	2/8	—	—			
STAFFORD NORTH.						
IN THE MORNING (Sol-FA, 0/8)	1/0	—	—			
E. A. NUNN.						
MASS, IN C	2/0	—	—			
E. CUTHBERT NUNN.						
FAIRY SLIPPER (Children's Opera) (Sol-FA, 0/9)	2/0	—	—			
A. O'LEARY.						
MASS OF ST. JOHN	1/8	—	—			
REV. SIR FREDK. OUSELEY.						
MARTYRDOM OF ST. POLYCARP	2/8	—	—			
PALESTRINA.						
COMMUNION SERVICE (Missa Papæ Marcelli)	2/8	—	—			
COMMUNION SERVICE (Assumpta eat Maria)	2/8	—	—			
MISSA ASSUMPTA EST MARIA	2/8	—	—			
MISSA BREVIS	2/8	—	—			
MISSA "O ADMIRABILE COMMERCIIUM"	2/8	—	—			
MISSA PAPÆ MARCELLI	2/8	—	—			
STABAT MATER	1/8	—	—			
H. W. PARKER.						
HORA NOVISSIMA	3/8	4/0	—			
KOBOLDS	1/0	—	—			
LEGEND OF ST. CHRISTOPHER	6/0	—	—			
WANDERER'S PSALM	2/8	—	—			
C. H. H. PARRY.						
AGAMEMNON (Greek Play) (Male voices)	3/0	—	—			
BEYOND THESE VOICES THERE IS PEACE	2/8	—	—			
BIRDS OF ARISTOPHANES (Greek Play) (Male)	2/8	—	—			
BLEST PAIR OF SIRENS (Sol-FA, 0/8)	1/0	—	—			
(Ditto, English and German Words, 2 mark 50)						
DE PROFUNDIS (130th Psalm)	2/0	—	—			
ETON	2/0	—	—			
ETON MEMORIAL ODE	1/8	—	—			
GLORIES OF OUR BLOOD AND STATE	1/0	—	—			
INVOCATION TO MUSIC	2/8	—	—			
JOB (CHORUSES ONLY, Sol-FA, 1/0)	2/8	—	—			
JUDITH (CHORUSES ONLY, Sol-FA, 2/0)	6/0	6/0	7/8			
KING SAUL (CHORUSES ONLY, Sol-FA, 1/6)	6/0	6/0	7/8			
L'ALLEGRO (Sol-FA, 1/6)	2/8	—	—			
LOTOS-EATERS (The Choric Song)	2/0	—	—			
LOVE THAT CASTETH OUT FEAR	2/8	—	—			
MAGNIFICAT (Latin)	1/8	—	—			
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0)	2/0	—	—			
ODE TO MUSIC (Sol-FA, 0/6)	1/8	—	—			
PIED PIPER OF HAMELIN (Sol-FA, 1/6)	2/0	2/8	—			
PROMETHEUS UNBOUND	3/0	—	—			
SONG OF DARKNESS AND LIGHT (Sol-FA, 0/9)	2/0	—	—			
SOUL'S RANSOM (A Psalm of the Poor)	2/8	—	—			
TE DEUM LADAMUS (Latin)	2/8	—	—			
VISION OF LIFE (Sol-FA, 1/0)	2/8	—	—			
VOCES CLAMANTIIUM (The voices of them that cry)	2/0	—	—			
WAR AND PEACE (Ode)	3/0	—	—			
Ditto CHORUSES AND WORDS OF SOLOS ONLY, Tonic Sol-FA	1/6	—	—			
T. M. PATTISON.						
ANCIENT MARINER (CHORUSES, 1/0)	2/8	—	—			
LAY OF THE LAST MINSTREL (CHORUSES, 1/0)	2/8	—	—			
LONDON CRIES	2/0	—	—			
MAY DAY	1/0	—	—			
MIRACLES OF CHRIST (Sol-FA, 0/6)	1/0	—	—			
A. L. PEACE.						
ST. JOHN THE BAPTIST (Sol-FA, 1/0)	2/8	—	—			
PERGOLESI.						
STABAT MATER (Female voices) (Sol-FA, 0/8)	1/0	—	—			
CIRO PINSUTI.						
PHANTOMS—FANTASMI NELL' OMBRA	1/0	—	—			
PERCY PITT.						
HOHENLINDEN (Male voices)	1/8	—	—			
JOHN POINTER.						
SONG OF HAROLD HARFAGER (Male Voices) (Sol-FA, 0/6)	1/0	—	—			
V. W. POPHAM.						
EARLY SPRING	1/0	—	—			
J. B. POWELL.						
PANGE LINGUA (Sing, my tongue)	1/6	—	—			
A. H. D. PRENDERGAST.						
SECOND ADVENT	1/8	—	—			
F. W. PRIEST.						
CENTURION'S SERVANT	0/8	—	—			
C. E. PRITCHARD.						
KUNACEPA	4/0	—	—			
E. PROUT.						
DAMON AND PHINTIAS (Male voices)	2/8	—	—			
FREEDOM	1/0	—	—			
HERWARD	4/0	—	—			
HUNDREDTH PSALM (Sol-FA, 0/4)	1/0	—	—			
QUEEN AIMÉE (Female voices)	1/8	—	—			
RED CROSS KNIGHT (Sol-FA, 2/0)	4/0	4/8	6/0			
PURCELL.						
DIDO AND ÆNEAS	2/8	—	—			
KING ARTHUR	2/0	—	—			
MASQUE IN "DIOCLESIAN"	2/0	—	—			
ODE ON ST. CECILIA'S DAY (Choruses only and words of Solos) (Sol-FA, 0/8)	2/0	—	—			
TE DEUM AND JUBILATE, IN D	1/0	—	—			
TE DEUM (Edited by Dr. Bridge) (Sol-FA, 0/8)	1/0	—	—			
Ditto (Latin arrangement by R. R. Terry)	1/0	—	—			
G. RATHBONE.						
ORPHEUS (Power of Music) (Female voices)	1/6	—	—			
(Ditto, Sol-FA, 0/6)						
VOGELWEID THE MINNESINGER (Operetta)	1/0	—	—			
(Ditto, Sol-FA, 0/6)						
F. J. READ.						
SONG OF HANNAH	1/0	—	—			
J. F. H. READ.						
DEATH OF YOUNG ROMILLY	1/6	—	—			

	Paper Cover.	Paper Board.	Cloth Gilt.
DOUGLAS REDMAN.			
COR UNUM VIA UNA (Female voices) ...	1/6	—	—
C. T. REYNOLDS.			
CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	2/0	—	—
ARTHUR RICHARDS.			
PUNCH AND JUDY (Operetta) (Sol-FA, 0/6) ...	1/6	—	—
WAXWORK CARNIVAL (Operetta) (Sol-FA, 0/6) ...	2/0	—	—
J. V. ROBERTS.			
JONAH ...	2/0	—	—
PASSION ...	1/6	2/0	—
R. WALKER ROBSON.			
CHRISTUS TRIUMPHATOR ...	2/6	—	—
W. S. ROCKSTRO.			
GOOD SHEPHERD ...	2/6	—	—
J. L. ROECKEL.			
HOURS (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
LITTLE SNOW-WHITE (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
SILVER PENNY (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
EDMUND ROGERS.			
FOREST FLOWER (Female voices) ...	1/6	—	—
ROLAND ROGERS.			
FLORABEL (Female voices) (Sol-fa, 1/0) ...	1/6	—	—
PRAYER AND PRAISE (Oblong) ...	4/0	—	—
F. ROLLASON.			
STOOD THE MOURNFUL MOTHER WEeping ...	1/6	—	—
ROMBERG.			
HARMONY OF THE SPHERES ...	1/0	—	—
LAY OF THE BELL (Sol-FA, 0/6) ...	1/0	1/6	2/6
TE DRUM ...	1/0	—	—
TRANSIENT AND THE ETERNAL ...	1/0	—	—
(Ditto, Sol-FA, 0/4)			
C. B. ROTHAM.			
ANDROMEDA ...	2/6	—	—
ROSSINI.			
MOSES IN EGYPT ...	6/6	6/6	7/6
STABAT MATER (Sol-FA, 1/0) ...	1/0	1/6	2/6
Ditto (CHORUSES ONLY) ...	0/6	1/0	—
CHARLES B. RUTENBER.			
DIVINE LOVE ...	2/6	—	—
JOSEPH RYELANDT.			
DE KOMST DES HERREN (The coming of the Lord) ...	6/0	—	—
ED. SACHS.			
KING-CUPS ...	1/0	—	—
WATER LILIES ...	1/0	—	—
C. SAINTON-DOLBY.			
FLORIMEL (Female voices) ...	2/6	—	—
CAMILLE SAINT-SAËNS.			
HEAVENS DECLARE—CÆLI ENARRANT ...	1/6	—	—
W. H. SANGSTER.			
ELYSIUM ...	1/0	—	—
C. SCHAFER.			
OUR BEAUTIFUL WORLD (Operetta) ...	2/6	—	—
H. W. SCHARTAU.			
CHRISTMAS HOLIDAYS (Female voices) ...	0/6	—	—
SCHUBERT.			
COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6
Ditto, IN B FLAT ...	2/0	—	3/6
Ditto, IN C ...	2/0	—	3/6
Ditto, IN E FLAT ...	2/0	2/0	4/0
Ditto, IN F ...	2/0	—	3/6
Ditto, IN G ...	2/0	—	3/6
LAZARUS (Easter) ...	1/6	—	—
MASS, IN A FLAT ...	1/0	1/6	2/6
Do., IN B FLAT ...	1/0	1/6	2/6
Do., IN C ...	1/0	1/6	2/6
Do., IN E FLAT ...	2/0	2/6	4/0
Do., IN F (Sol-FA, 0/9) ...	1/0	1/6	2/6
Do., IN G ...	1/0	1/6	2/6
SONG OF MIRIAM (Sol-FA, 0/6) ...	1/0	—	—
(Ditto, Welsh Words, Sol-FA, 0/6)			
SONG OF THE SPIRITS OVER THE WATERS ...	1/0	—	—
(Male voices) (Sol-FA, 0/6)			
SCHUMANN.			
ADVENT HYMN, "In Lowly Guise" ...	1/0	—	—
FAUST ...	3/0	3/6	5/0
KING'S SON ...	1/0	—	—
LUCK OF EDENHALL (Male voices) ...	1/6	—	—
MANFRED ...	1/0	—	—
MIGNON'S REQUIEM ...	1/6	—	—
MINSTREL'S CURSE ...	1/0	—	—
NEW YEAR'S SONG (Sol-FA, 0/6) ...	1/0	—	—
PARADISE AND THE PERI (Sol-FA, 1/6) ...	2/6	3/0	4/0
PILGRIMAGE OF THE ROSE ...	1/0	1/6	2/6
REQUIEM ...	2/0	—	—
SONG OF THE NIGHT ...	0/9	—	—
H. SCHÜTZ.			
PASSION OF OUR LORD ...	1/0	—	—
BERTRAM LUARD-SELBY.			
DYING SWAN ...	1/0	—	—
FAKENHAM GHOST ...	1/6	—	—
"HELENA IN TROAS" ...	3/6	—	—
SUMMER BY THE SEA (Female) (Sol-FA, 0/6) ...	1/6	—	—
WAITS OF BREMEN (Children) (Sol-FA, 0/6) ...	1/6	—	—
H. R. SHELLEY.			
VEXILLA REGIS (The Royal Banners forward go) ...	2/6	—	—
E. SILAS.			
COMMUNION SERVICE, IN C ...	1/6	—	—
JOASH ...	4/0	—	—
MASS, IN C ...	1/0	—	—
HENRY SMART.			
BRIDE OF DUNKERRON (Sol-FA, 1/0) ...	2/6	2/6	4/0
KING RENÉ'S DAUGHTER (Female voices) ...	2/6	—	—
(Ditto, Sol-FA, 1/0)			
SING TO THE LORD ...	1/0	—	—
J. M. SMETON.			
ARIADNE (Sol-FA, 0/9) ...	2/0	—	—
CONNLA ...	2/6	—	—
KING ARTHUR (Sol-FA, 1/0) ...	2/6	—	—
ALICE MARY SMITH.			
ODE TO THE NORTH-EAST WIND ...	1/0	—	—
ODE TO THE PASSIONS ...	2/0	—	—
RED KING (Men's voices) ...	1/0	—	—
SONG OF THE LITTLE BALTUNG (Men's voices) ...	1/0	—	—
(Ditto, Sol-FA, 0/6)			
E. M. SMYTH.			
MASS, IN D ...	2/6	—	—
A. SOMERVELL.			
CHARGE OF THE LIGHT BRIGADE (Sol-FA, 0/4) ...	0/9	—	—
ELEGY ...	1/6	—	—
ENCHANTED PALACE (Operetta) (Sol-FA, 0/8) ...	2/0	—	—
FORSAKEN MERMAN (Sol-FA, 0/8) ...	1/6	—	—
KING THRUSHBEARD (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
KNAVE OF HEARTS (Operetta) (Sol-FA, 0/8) ...	2/6	—	—
MASS, IN C MINOR ...	2/6	—	—
ODE ON THE INTIMATIONS OF IMMORTALITY ...	2/0	—	—
ODE TO THE SEA (Sol-FA, 1/0) ...	2/0	—	—
POWER OF SOUND (Sol-FA, 1/0) ...	2/0	—	—
PRINCESS ZARA (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
SEVEN LAST WORDS ...	1/0	—	—
R. SOMERVILLE.			
'PRENTICE PILLAR (Opera) ...	2/0	—	—
W. H. SPEER.			
JACKDAW OF RHEIMS ...	2/0	—	—
LAY OF ST. CUTHBERT ...	2/0	—	—
SPOHR.			
CALVARY ...	2/6	3/0	4/0
CHRISTIAN'S PRAYER ...	1/0	1/6	2/6
FALL OF BABYLON ...	2/0	3/0	5/0
FROM THE DEEP I CALLED ...	0/6	—	—
GOD IS MY SHEPHERD ...	0/9	—	—
GOD, THOU ART GREAT (Sol-FA, 0/6) ...	1/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR ...	0/6	—	—
HYMN TO ST. CECILIA ...	1/0	—	—
JEHOVAH, LORD OF HOSTS ...	0/4	—	—
LAST JUDGMENT (Sol-FA, 1/0) ...	1/0	1/6	2/6
Ditto (CHORUSES ONLY) ...	0/6	1/0	—
MASS (for 5 solo voices and double choir) ...	2/0	—	—
JOHN STAINER.			
CRUCIFIXION (Sol-FA, 0/9) ...	1/6	2/0	—
DAUGHTER OF JAIKUS (Sol-FA, 0/9) ...	1/6	2/0	—
ST. MARY MAGDALEN (Sol-FA, 1/0) ...	2/0	2/6	4/0
C. VILLIERS STANFORD.			
BATTLE OF THE BALTIC ...	1/6	—	—
CARMEN SÆCULARE ...	1/6	—	—
COMMUNION SERVICE, IN G ...	2/6	—	—
EAST TO WEST ...	1/6	—	—
EDEN (Dramatic Oratorio) ...	5/0	6/0	7/6
EUMENIDES (Male Voices) ...	2/0	—	—
GOD IS OUR HOPE (46th Psalm) ...	2/6	—	—
MASS, IN G MAJOR ...	2/6	—	—
GEDIPUS REX (Male voices) ...	2/6	—	—
REVENGE (Sol-FA, 0/9) ...	1/6	—	—
(Ditto, German Words, 2 Mark.)			
VOYAGE OF MAELDUNE ...	2/6	3/0	4/0

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
D. STEPHEN.				ERNEST WALKER.			
LAIRD O'COCKPEN (Sol-FA, 0/6)	1/0	—	—	HYMN TO DIONYSUS	1/0	—	—
STEFAN STOCKER.				ODE TO A NIGHTINGALE	1/0	—	—
SONG OF THE FATES	1/0	—	—	R. H. WALTHER.			
SIGISMOND STOJOWSKI.				PIED PIPER OF HAMELIN	2/0	—	—
SPRING-TIME	1/0	—	—	H. W. WAREING.			
J. STORER.				COURT OF QUEEN SUMMERGOLD (Operetta)			
MASS OF OUR LADY OF RANSOM	1/6	—	—	(Sol-FA, 0/6)	1/0	—	—
TOURNAMENT	1/0	—	—	HO-HO OF THE GOLDEN BELT (Humorous			
E. C. SUCH.				Cantata for Children) (Sol-FA, 0/6)	1/0	—	—
GOD IS OUR REFUGE (46th Psalm)	1/0	—	—	PRINCESS SNOWFLAKE (Operetta) (Sol-FA, 0/6) ..	1/0	—	—
NARCISSUS AND ECHO	3/0	—	—	WRECK OF THE HESPERUS	1/6	—	—
DITTO (CHORUSES ONLY)	1/0	—	—	HENRY WATSON.			
ARTHUR SULLIVAN.				IN PRAISE OF THE DIVINE (Male voices)	2/0	—	—
EXHIBITION ODE (1886)	1/0	—	—	PSALM OF THANKSGIVING	1/0	—	—
GOLDEN LEGEND (Sol-FA, 2/0)	3/6	4/0	5/0	WEBER.			
KING ARTHUR, INCIDENTAL MUSIC	1/6	—	—	COMMUNION SERVICE, IN E FLAT			
TE DEUM FESTIVAL (Sol-FA, 1/0)	1/0	1/6	2/6	IN CONSTANT ORDER (Hymn)	1/3	—	—
TE DEUM (A Thanksgiving for Victory) (Sol-FA, 0/9)	1/0	—	—	JUBILEE CANTATA	1/6	—	—
T. W. SURETTE.				MASS IN E FLAT (Latin and English)	1/0	1/6	2/6
EVE OF ST. AGNES	2/0	—	—	Do., IN G (Latin and English)	1/0	1/6	2/6
W. TAYLOR.				PRECIOSA (Opera) (Choruses only, 0/6)	1/0	—	—
ST. JOHN THE BAPTIST	—	4/0	—	THREE SEASONS	1/0	—	—
A. GORING THOMAS.				S. WESLEY.			
SUN-WORSHIPPERS (Sol-FA, 0/9)	1/0	—	—	DIXIT DOMINUS	1/0	—	—
D. THOMAS.				EXULTATE DEO (Sing aloud with gladness)	0/3	—	—
LLYN Y FAN (VAN LAKE) (Sol-FA, 1/6)	3/6	—	—	IN EXITU ISRAEL (English or Latin Words)	0/4	—	—
E. H. THORNE.				S. S. WESLEY.			
BE MERCIFUL UNTO ME	1/0	—	—	O LORD, THOU ART MY GOD	1/0	—	—
G. W. TORRANCE.				FLORENCE E. WEST.			
REVELATION	5/0	—	—	MIDSUMMER'S DAY (Operetta) (Sol-FA, 0/6)	1/6	—	—
BERTHOLD TOURS.				JOHN E. WEST.			
FESTIVAL ODE	1/0	—	—	LORD, I HAVE LOVED THE HABITATION OF			
HOME OF TITANIA (Female voices)	1/6	—	—	THY HOUSE	1/0	—	—
(DITTO, Sol-FA, 0/6)				MAY-DAY REVELS (Female voices) (Sol-FA, 0/4)	1/6	—	—
FERRIS TOZER.				SEED-TIME AND HARVEST (Sol-FA, 1/0)	2/0	—	—
BALAAM AND BALAK	3/6	—	—	SONG OF ZION	1/0	—	—
KING NEPTUNE'S DAUGHTER (Female voices)	1/6	—	—	STORY OF BETHLEHEM (Sol-FA, 0/9)	1/6	—	—
(DITTO, Sol-FA, 0/6)				ARTHUR N. WIGHT.			
P. TSCHAIKOWSKY.				MINSTREL'S CURSE	1/6	—	—
NATURE AND LOVE (Female voices) (Sol-FA, 0/4)	1/0	—	—	C. LEE WILLIAMS.			
VAN BREE.				FESTIVAL HYMN	0/3	—	—
ST. CECILIA'S DAY (Sol-FA, 0/9)	1/0	1/6	2/6	GETHSEMANE	2/0	2/6	—
CHARLES VINCENT.				HARVEST SONG	1/6	—	—
LITTLE MERMAID (Female voices)	1/6	—	—	LAST NIGHT AT BETHANY (Sol-FA, 1/0)	2/0	2/6	—
VILLAGE QUEEN (Female voices) (Sol-FA, 0/6)	1/6	—	—	A. E. WILSHIRE.			
A. L. VINGOE.				GOD IS OUR HOPE (Psalm 46)	2/0	—	—
MAGICIAN (Operetta) (Sol-FA, 0/9)	2/0	—	—	THOMAS WINGHAM.			
W. S. VINNING.				MASS, IN D (Regina Cœli)	3/0	—	—
SONG OF THE PASSION (according to St. John)	1/6	—	—	TE DEUM (Latin)	1/6	—	—
S. P. WADDINGTON.				CHAS. WOOD.			
JOHN GILPIN (Sol-FA, 0/8)	2/0	—	—	ODE TO THE WEST WIND	1/3	—	—
WHIMLAND (Operetta) (Sol-FA, 0/8)	2/0	—	—	F. C. WOODS.			
R. WAGNER.				GREYPORT LEGEND (1797) (Male voices)	1/0	—	—
HOLY SUPPER OF THE APOSTLES	2/0	—	—	(DITTO, Sol-FA, 0/6)	1/6	—	—
W. M. WAIT.				KING HAROLD (Sol-FA, 0/9)	1/6	—	—
GOD WITH US	2/0	—	—	OLD MAY-DAY (Female voices) (Sol-FA, 0/6)	1/6	—	—
GOOD SAMARITAN	2/0	—	—	E. M. WOOLLEY.			
ST. ANDREW	2/0	—	—	CAPTIVE SOUL (Soprano, Mezzo, Contralto, and			
				Tenor Soli, and Chorus for Female Voices)	1/6	—	—
				D. YOUNG.			
				BLESSED DAMOZEL	1/6	—	—

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*BIDE WITH US - - - - -	<i>Bleib bei uns.</i>
CHRIST LAY IN DEATH'S DARK PRISON -	<i>Christ lag in Todesbanden.</i>
COME, REDEEMER OF OUR RACE - - -	<i>Nun komm, der Heiden Heiland.</i>
FROM DEPTHS OF WOE I CALL ON THEE -	<i>Aus tiefer Noth schrei' ich zu Dir.</i>
GIVE THE HUNGRY MAN THY BREAD - -	<i>Brich dem Hungrigen Dein Brod.</i>
GOD GOETH UP WITH SHOUTING - - -	<i>Gott führet auf mit Jauchzen.</i>
GOD SO LOVED THE WORLD - - - - -	<i>Also hat Gott die Welt geliebt.</i>
*GOD'S TIME IS THE BEST - - - - -	<i>Gottes Zeit ist die allerbeste Zeit.</i>
HOW BRIGHTLY SHINES - - - - -	<i>Wie schön leuchtet.</i>
IF THOU BUT SUFFEREST GOD TO GUIDE THEE	<i>Wer nur den lieben Gott lässt walten.</i>
JESUS, NOW WILL WE PRAISE THEE - -	<i>Jesu, nun sei gepreiset.</i>
JESUS SLEEPS, WHAT HOPE REMAINETH? -	<i>Jesus schläft, was soll ich hoffen?</i>
*MY SPIRIT WAS IN HEAVINESS - - - -	<i>Ich hatte viel Bekümmerniss.</i>
*O LIGHT EVERLASTING - - - - -	<i>O ewiges Feuer.</i>
O TEACH ME, LORD, MY DAYS TO NUMBER	<i>Wer weiss wie nahe mir mein Ende?</i>
PRAISE OUR GOD WHO REIGNS IN HEAVEN	<i>Lobet Gott in seinen Reichen.</i>
PRAISE THOU THE LORD, JERUSALEM - -	<i>Preise, Jerusalem, den Herrn.</i>
*SLEEPERS, WAKE! - - - - -	<i>Wachet auf.</i>
THE LORD IS A SUN AND SHIELD - - -	<i>Gott, der Herr, ist Sonn' und Schild.</i>
THE LORD IS MY SHEPHERD - - - - -	<i>Der Herr ist mein getreuer Hirt.</i>
THERE IS NOUGHT OF SOUNDNESS IN ALL	
MY BODY - - - - -	<i>Es ist nichts Gesundes an meinem Leibe.</i>
THE SAGES OF SHEBA - - - - -	<i>Sie werden aus Saba Alle kommen.</i>
THOU GUIDE OF ISRAEL - - - - -	<i>Du Hirte Israel, höre.</i>
WATCH YE, PRAY YE - - - - -	<i>Wachet, betet.</i>
WHEN WILL GOD RECALL MY SPIRIT? - -	<i>Liebster Gott, wann werd' ich sterben?</i>

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FIRST SET.

SOPRANO.

1. My heart ever faithful J. S. Bach
2. I will sing of Thy great mercies ("St. Paul")
F. Mendelssohn-Bartholdy
3. Jerusalem ("Gallia") Ch. Gounod
4. With verdure clad ("Creation") J. Haydn
5. I will extol Thee, O Lord ("Eli") M. Costa
6. I mourn as a dove ("St. Peter") J. Benedict

TENOR.

1. O God, have mercy (Pietà, Signore) ... A. Stradella
2. In native worth ("Creation") J. Haydn
3. Be thou faithful unto death ("St. Paul")
F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") G. Rossini
5. The Lord is very pitiful ("St. Peter") ... J. Benedict
6. The soft southern breeze ("Rebekah") ... J. Barthelemy

CONTRALTO.

1. Slumber Song ("Christmas Oratorio") ... J. S. Bach
2. But the Lord is mindful ("St. Paul")
F. Mendelssohn-Bartholdy
3. What tho' I trace ("Solomon") Handel
4. Evening Prayer ("Eli") M. Costa
5. There is a green hill Ch. Gounod
6. O Thou afflicted ("St. Peter") J. Benedict

BASS.

1. Dost thou despise J. S. Bach
2. O God, have mercy ("St. Paul")
F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") G. Rossini
5. How great, O Lord ("St. Peter") J. Benedict
6. If Thou should'st mark iniquities ("Eli") M. Costa

SECOND SET.

SOPRANO.

1. Thou, O Lord, art my Protector (Psalm xix.)
C. Saint-Saëns
2. Lo! the heaven-descended Prophet
("The Passion") C. H. Graun
3. Jerusalem ("St. Paul") F. Mendelssohn-Bartholdy
4. Great is Jehovah F. Schubert
5. Turn Thee unto me ("Eli") M. Costa
6. Let the bright Seraphim ("Samson") ... Handel

TENOR.

1. Only be still, wait thou His leisure
("If thou but sufferest") J. S. Bach
2. Daughters of Jerusalem ("St. Peter") ... J. Benedict
3. Thus when the sun ("Samson") Handel
4. O come, let us worship ("Psalm xcvi.")
F. Mendelssohn-Bartholdy
5. Twilight is gently falling (Ave Maria) ... J. Haydn
6. Song of Penitence (Busslied) Beethoven

CONTRALTO.

1. To living waters ("The Lord is my Shepherd")
J. S. Bach
2. O God, have mercy (Pietà, Signore) ... A. Stradella
3. All my heart inflamed and burning
("Stabat Mater") A. Dvorák
4. The glory of God in Nature (Creation's Hymn)
Beethoven
5. Fac ut portem ("Stabat Mater") G. Rossini
6. Morning Prayer ("Eli") M. Costa

BASS.

1. Mighty Lord and King all glorious
("Christmas Oratorio") J. S. Bach
2. Rolling in foaming billows ("Creation") ... J. Haydn
3. Litany for All Souls' Day F. Schubert
4. The glory of God in nature (Creation's Hymn)
Beethoven
5. Consume them all ("St. Paul")
F. Mendelssohn-Bartholdy
6. Nazareth Ch. Gounod

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